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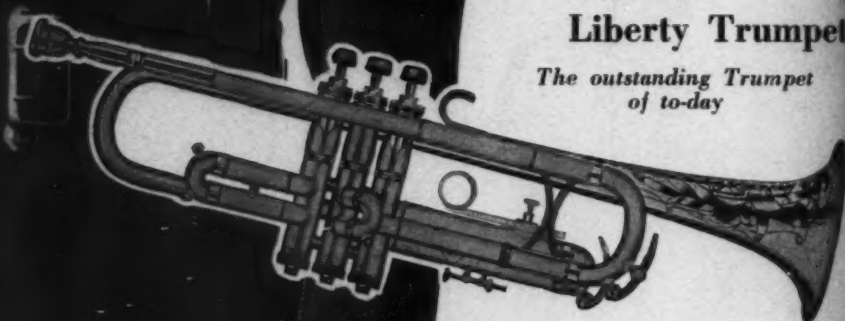


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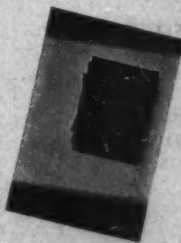
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LOUIS M. CALAVAN

Director of the Bristow High School Band,  
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(Story on Page 39)





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# **The School Musician**

*"A Liberal Education in Music"*



**MARCH, 1933**

**VOL. 4**

**NO. 7**

Official Organ of the  
National School Band Ass'n, A. R. McAllister, President  
National School Orchestra Ass'n, Adam P. Lesinsky, President  
and the American Bandmasters Association for the School Band Field  
Robert L. Shepherd, Editor  
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# The Editor's Easy Chair

## Directing That Gets Results

FOR us, there is always a special thrill in a letter from Joliet, announcing the annual concert of the most "champion" school band in the nation. For it not only affords us rapturous pleasure to hear the band perform; it is equally delightful and satisfying to watch the conductor conduct. The mild and unaffected movements by which Mr. McAllister leads his organization so successfully through difficult compositions convinces us anew that the antics of the spectacular professional leader are not only stage play and unnecessary, but a direct insult to his musicians, and a mighty poor compliment to his audience.

School bands and orchestras have, we believe brought their respective types of music a little closer to the mass public of the land than any other thing that has ever occurred in the feeble musical history of this country. In the old days a limited group of the so-called sophisticated attended the professional concerts. The leader stepped up on his platform where everyone in the audience could see him, and everyone stared at him, openmouthed and spell-bound, through the entire program. Whatever he did was accepted as part of the deep mystery of music.

But we do not believe any parent, who has a boy or girl in a school band or orchestra, is ever deceived by the acrobatic gyrations of the type of director who beats the air with his baton; strains his body far over to one side to struggle with the reed section apparently unable to read music or keep time, then dramatically holds up a traffic policeman's warning to the tubas; then sinks back almost prostrate, moving perhaps only the end of his fingers, but gradually recovering and working up a huge fervor of wild enthusiasm as though his band were very reluctant to exert itself and he had to literally whip and "scare-face" them into the volume which is eventually to collapse with a bang and end the torrent of music.

Parents know that their boys and girls are not bolsheviks, and that they do not have to be held in order by the terrible "threats" of this passing type of director. They know perfectly well that every musician in that band knows his part, perhaps by heart; and that if he forgets, he has it all written down for him on the music sheet, with all of the shades of inflection clearly indicated. And they do not need a cheer leader or jumping jack to wake them up or frighten them into playing the thing the way they have been playing it for three months in the rehearsal room.

There is perhaps only one thing that remains to be added to this brazen type of showmanship which might preserve for a while the novelty of the arm-waving director. Of course, the audience must be

## Special Notice Regarding The National Band Contest

AT the last general meeting held in Chicago, Saturday, March 18, President A. R. McAllister was made General Chairman; Oscar W. Anderson, superintendent of instrumental music, Chicago public schools, Chairman of Solo and Ensemble Events; Howard Stube, president of the Chicago association and director of the Tilden High School Band, Chairman of Band Contest; and Glenn C. Bainum, director of Northwestern University Band, Chairman of Parade, Marching Contest, and Massed Band.

Now this is important: Send all registrations, for all events, direct to the General Chairman, Mr. A. R. McAllister, Joliet Township High School, Joliet, Illinois. Do not send registrations to any of the other chairmen above mentioned. Send them direct to Mr. McAllister, who will, in turn, distribute them correctly after making proper record. Get your registration in as soon as possible. The minute you are certain of being able to attend the contest, rush your registration off to Mr. McAllister by the next mail. This is extremely important.

This item was released for publication only an hour before we would have gone to press. It is so important that we have unlocked our forms and made this place for the announcement in order to get it into the hands of all school Bandmasters immediately.

made to believe that the entire performance of the band is extremely difficult, almost humanly impossible. The trapeze performer in the circus gets the idea over by deliberately falling once or twice first. Perhaps, provided the band members are good actors, the main number on the program could go absolutely haywire a couple of times, and then by the most superlative effort let the director, literally lash them through to the finale. Wouldn't that bring the breathless audience to its feet?

And so we say again that it is positively refreshing to watch A. R. McAllister direct. And, we just happened to think of this, it might be regarded as a reflection on the effectiveness of the whip-lashing ringmaster type of directing, that the Joliet Township High School Band is the most "champion" school band in the nation.



# Literacy in Music

By Elmer J. Sulzer

*Director of University of Kentucky Bands*

I BELIEVE that my sentiments are thoroughly in accord with those of other university and college band directors when I say that the principal defect of school musicians as they enter college is their lack of reading ability. In band and orchestra, instrumentalists reaching their senior years in the preparatory schools should be as adept in reading notes as they are in reading words. The study of words starts in the first grade. While, of course, this all-important study forms a certain background for the studying of music reading, it is not absolutely essential that the beginning musician wait until he has acquired an extensive ability to read English before he takes up the reading of music.

The reason for these rather prosaic statements is based upon the necessity for more attention to these very details. The average band musician coming to college does not start the reading of music until the age of 15 or 16. If the subject of reading was not given to him until that late a date we could expect to find in college some rather sad examples of Young America. Possibly the reading of music does not involve the extensive study of many years as does the reading of English, but nevertheless, it involves too many complicated details to be mastered in a few years. It has been my contention that the study of music reading should be inaugurated in our

public schools shortly after the commencement of ordinary reading itself. A large part of the weakness of our present-day school musicians is caused by too much teaching of music by rote methods. This indictment applies especially to vocal work, where it unquestionably predominates. Also, in far too many bands we see the rote methods employed by directors who in desperation permit students to learn their parts in this manner so as to get quick, even though unstable, results. Sometimes a band has an especially strong clarinet player who can read his part with such certainty that in a few rehearsals the other clarinet players are duplicating this first musician's work merely by hearing the part played over several times. Many is the time you have heard various musical directors sing or whistle certain rhythms rather than show the student how to figure out the various time combinations himself. Rote performance by the band or orchestra director is necessary in certain matters of interpretation where the printed notes find themselves incapable of expressing everything that is desirable. However, the rote work is absolutely uncalled for when players are deficient

in the fundamentals of reading, whether it be time or pitch.

This lack of reading ability often fools one as to the worth of a musician. I have many times had musicians, who performed beautifully in high school solo contests the year previous, or played with blue ribbon bands, come to the University of Kentucky and sign up for the band and quickly display an almost total lack of reading ability. In these cases there seems to be no mystery about the methods of the director involved; nor can we blame the director for too much. The standards of high school bands are being raised so rapidly that the director, if equipped with some poor readers, is almost forced to resort to some rote work in order to save time. We must also appreciate the fact that demands upon school bands are becoming more and more vigorous and while a few years ago the feeling persisted that college was no place to teach the ensemble players the elements of musical reading, we now come to the conclusion that even the high school is too far advanced an institution for such work. The high school and college form good institu-

(Continued on page 41)



# Where "World's Fair" N. S. B. Contest Will be Held June 8 - 9 - 10



**"E**VANSTON, here we come!"

That's the cry of several thousand school musicians all over the country who are straining every effort to qualify for the National School Band Contest. Now that it has been definitely decided that Evanston, Ill., is to be the scene of the event, interest in it is reaching an unprecedented degree of intensity, for the contest this year offers an unparalleled "added attraction"—the Century of Progress at Chicago.

The invitation to hold the seventh annual contest there on June 8, 9 and 10 has been extended to the National School Band Association by the Evanston Chamber of Commerce and has been formally accepted through its president, A. R. McAllister.

Cooperating with the Chamber of Commerce are Northwestern University and the public schools, the former providing such splendid facilities as Dyche Stadium, Patten Gymnasium

*The Patten Gymnasium of the Northwestern University, Evanston, Illinois, where the 1933 National School Band Contest will be held.*

and other buildings well adapted to the purpose. The city itself is ideally situated in that it is adjacent to Chicago and only a "street car ride" from the Century of Progress Exposition, which may permit the contestants to participate in some of the musical features of that international event as well as the usual contest activities.

The Evanstonians are elated at capturing what they feel is probably the most important and far-reaching musical event of the year, since it includes thousands of developing musicians who will determine the music standards of America in the next few years. Outstanding school bands from all parts of the Union are expected to participate. The group grading plan will be used in judging. Judges have not yet been announced.

The contest is under the auspices of the National School Band Association and the contest committee is composed of W. W. Norton, Flint, Mich., chairman; Oscar W. Anderson, Supervisor of Bands and Orchestras, Chicago and Mr. Adam P. Lesinsky, Hammond, Ind. Arrangements in Evanston have been completed through Mr. Ralph D. Shanessy, president of the Chamber of Commerce, and Loren P. Meyer, secretary.

With all the extra inducements which the Evanston contest holds out it wouldn't be any surprise to us if the number of bands competing approached a hundred, bringing the attendance figures to between four and five thousand.

Every circumstance promises that the Evanston contest should exceed any similar event held in previous years. As there was no national band competition in 1932, last year's qualifying bands are eligible to compete





*J. Lawrence Swihart, Director of Instrumental Music, Evanston Township High School, will be your host director at the National Band Contest.*

this year as well as the 1933 state contest winners, one of the factors which insures a large attendance.

J. Lawrence Swihart, Director of Instrumental Music in the Evanston Township High School and hence director of the "host" band, is most enthusiastic over the prospect of the National Contest coming to Evanston.

"I fear that Evanston has been somewhat backward in recognizing the great possibilities in school bands and I have long been anxious for something which would serve to make the general public more 'band conscious.' I think that the contest will undoubtedly awaken in the community a higher regard for the work being done by school musical organizations. I am delighted to know that we are to have this opportunity and welcome the chance to assist in any way possible," says Mr. Swihart.

All the details of the contest are now being whipped into shape. The program in general will include contests for soloists on some nineteen different instruments, contests for small ensembles of various specified combinations as well as the bands of the different classes. As the plan now stands, it calls for the contest to begin Thursday morning, June 8, the bands competing in Patten Gymnasium and the solo and ensemble events being held in adjacent buildings selected by the committee. It is hoped that these will be concluded by noon on Saturday when the official parade will be held with the line of march

extending through the principal streets of the city, to Dyche Stadium where the marching competition and massed playing will take place. The latter will be directed by the outstanding conductors of the country. In former years the leading figure of this event was John Philip Sousa. This year one of the principal directors will be Edwin F. Goldman, director of the Goldman Band of New York City and president of the American Bandmasters Association. Others of equal rank will wield the baton.

Perhaps some indication of the national interest prevailing this year in the contest may be seen in the high numbers participating in preliminary events, to wit: fifteen high school bands, about 150 soloists, and 300 ensemble players are expected to register for the Northwest District Contest of Illinois, which will be held on Friday and Saturday, March 24 and 25 at Proviso Township High School. This is preliminary to the State Contest, which will be held at Urbana the last week end in April.

Added to the list of bands, winning eligibility to the National at the State Contest, will be those bands which won that same eligibility last year. The J. Sterling Morton High School Band of Cicero and the East Aurora High School Band are among those who are not obliged to compete in the State

Contest this year, having won their eligibility to the National last spring.

The group system will be used in the State Contest again this year, the three groups being "superior," "excellent," and the balance, which are conceded to be "good" bands. Those receiving superior rating in the District Contests qualify for the State Contest.

Judges at the District Contest will be Glenn C. Bainum, director of Northwestern University Band; Palmer Clark, band director of the University of Chicago; and George Dasch, director of the Little Symphony Orchestra of Chicago.

Other Illinois Districts have also announced their contest dates for the near future, and the program is as follows:

State Band Contest, Urbana, April 28 and 29. Judges: Victor Grabel, Glenn Bainum, Karl King, Harold Bachman.

West Central Contest, Petersburg, March 31, April 1. East Central Contest, Charleston, April 8. Southwest District Contest, Carbondale, April 14 and 15. Southern District East, Olney, April 14. Southern District South, Collinsville, April 14. Northeast District Contest, Maywood, March 24 and 25. North Central District Contest, Elmhurst, April 7 and 8. Northwest District Contest, Freeport, April 1.

#### *National Orchestra Contest, Elmhurst, June 2-3*

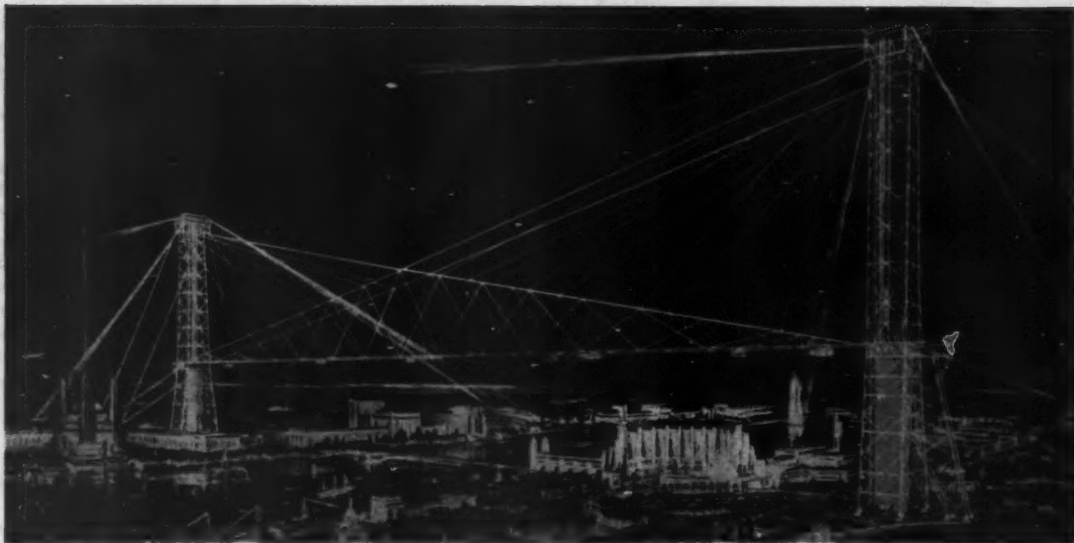
Fifteen minutes before going to press George L. Letts, principal, wired Adam P. Lesinsky, President of the National School Orchestra Association that Elmhurst would sponsor the National Orchestra Contest this spring. Russell L. Moberly is director of band and orchestra at Elmhurst and is enthusiastic

over the coming event. The dates are set for Friday and Saturday, June 2 and 3, the weekend preceding the National Band Contest. Elmhurst is but 15 miles from Chicago, a convenient commuter's jump from the great World's Fair.

Full details in April issue.



*Northwestern University's Dyche Stadium where the outdoor events will be staged.*



# Enchanted Wonderland Awaits National School Band Contestants

**H**ERE we let you peek at just a few of the wonders which are in store for those who are to compete in the National Band Contest at Evanston, Ill., in June. At that time the world's greatest carnival, The Century of Progress Exposition, or the Chicago World's Fair of 1933, as it is sometimes known, will be open and arrangements are being made for the

contestants to see the amazing spectacles which it will offer.

Imagine soaring hundreds of feet in the air in a rocket ship, while you look down on a fascinating, kaleidiscopic scene of miles of strange buildings like nothing you ever dreamed of, and marvels from every part of the world!

(Above) See Chicago from the air. One of the most spectacular features of the 1933 Fair will be this Sky Ride. Go up 625 feet and ride 1,850 feet in a rocket car. Visitors will be able to see Chicago and its surrounding area for miles in all directions.



At the left is Admiral Byrd's polar ship, "The City of New York," which will be moored in the lagoon at A Century of Progress Exposition. "The City of New York" is fully equipped and manned by a crew ready for a polar expedition. Below decks in the hold is a complete museum of historic relics brought back from the Antarctic.

Imagine watching a Seminole Indian wrestling with a huge, scaly man-eating alligator in a tropical weedy pool overhung with a tangle of weird plants!

Imagine looking through a transparent man, seeing his bones, his nerves quivering, his stomach digesting his dinner, his heart beating and his lungs pumping the air in and out!

You will not have to imagine these things at A Century of Progress. You will be doing and seeing them.

Anchored in the lagoon is Admiral Byrd's ship, the great square-rigged sailing vessel that took his expedition to the Antarctic region, the most famous exploring vessel afloat on any sea of the world today. You may go all over it and see and handle for yourself what a very small percentage of people on earth today have ever seen, that is a full rigged, deep-sea ship—not a reconstruction, but a grim old vessel that has battled the huge seas around Cape Horn.

You may go back thousands of years before any white man ever set foot in the Western Hemisphere and spend hours wandering in the mysterious

shades of the vast Mayan Nunnery of Uxmal, a reproduction of one of the tremendous temples of that strange lost people who had a high civilization, language, books, armies and scientific achievement, all now gone, lost, disappeared forever, one of the fathomless riddles of mankind's history.

Under the summer sun will blaze into the sky the glow of the golden roof of the Buddhist Temple of Jehol, brought piece by piece from war-torn Manchuria. Inside the temple you are transported to the Far East. You stand before the great gross image of the smiling god, Buddha, deity of more worshippers today than bow at the altars of any other religion. Surrounded by innumerable carvings, precious stones, jade, bronzes, porcelain, painted silk, lacquer, fretwork, pearl-inlaid screens in incredible profusion of symbolic ornament which dims the daylight you are in the veritable atmosphere of the mystic Orient.

From there you may go to the rough log cabin in which Abraham Lincoln was born. You may see the clay chinked walls and humble wooden bunk in which one of the greatest men of western civilization first saw the light.

Ruin of a lost civilization, temple of a dying one, log hut typical of the birth of the newest and greatest of all, what could give a better glimpse of the strivings and progress of mankind?

Something different—go over to "Hollywood" and see a talking moving picture being made. Actors, actresses and directors from the real Hollywood are there. You are on the lot, watching every move, seeing how they make their points, how the microphones are swung around to catch their words. You will go behind the scenes and



*This replica of Fort Dearborn, one of Chicago's most thrilling historical monuments, was constructed on the shore of Lake Michigan especially for the 1933 Century of Progress. Near here, a century ago, stood the original Fort Dearborn, and still nearer occurred in 1812 the massacre by Indians of the brave inhabitants of the Fort.*

see the "sets" and the property man, the dressing rooms and the machines for sound effects.

For miracles performed before your eyes the Hall of Science will provide thrills that will give you something to think of the rest of your life. Here you will see the forces at work that make the world what it is today. Doors opened by invisible rays, sound transmitted on light beams, chemical processes in operation, a tree branch putting on a year's growth in a few seconds.

When you have seen how the combination of certain elements produces the result of electric refrigeration that

will be a mystery to you no longer. Wireless telephoning will be simple to understand when you have seen every detail of how it is done. A huge vacuum tube in operation, changing the electric impulses that pass through it will show better than a hundred lectures how radio waves are changed and amplified.

Action is the keynote of the exhibits. "Show it in motion" is the aim of the leading minds of science who have contrived these exhibits. You will not see rows of motionless finished products, but processes in action. There is nothing dull or tedious about things learned in this way. Every moment is fascinating as you see the powers of nature at work before your eyes.

You may pick out the subject in which you are interested and follow it through from the beginning of the scientists' experiments until the manufacturer has taken up the work and turned out the finished product.

For instance—automobiles. You may see what combination of elements in gas produces the explosion. You may see the steel for the machine made from raw ore in a blast furnace. You may see a complete automobile assembly line in operation, from the first step in putting the frame together until the machine is driven off at the end under its own power.

Girls will see silk stockings made on machines and will know more about their hosiery than they ever knew before.

A great program of athletic sports,  
(Continued on page 32)



*Replica of Abraham Lincoln's birthplace in Hodgenville, Kentucky, which forms part of the Lincoln Group. The logs and timbers in this cabin are more than a century old.*



By  
G. W. S.  
Reed



## How *Ernie Smith*, U. S. C. 1932 "*All American*" Tackle "*Slid*" through College

**H**IS football prowess thrust him into the national limelight, but it was Ernie Smith's ability to *make music* which earned for him the dollars that carried him through the University of Southern California. Ernie guarded his amateur athletic rating jealously. It would have broken his heart had he not been able to prance onto the gridiron and lay his this and that opposing player who threatened to carry the pigskin across the Trojan goal line. So absolutely unfailing were his tackles, that his Alma Mater, the University of Southern California won the championship of its own Coast Conference and then

went on to defeat the mighty teams of Notre Dame and Pittsburgh, thus finishing the season undefeated. On a team in which practically every player deserved national acclaim, it was Ernie whose playing earned for him almost unanimous selection as All-American Tackle. His six-foot, two inches and two hundred and sixteen pounds of bone and sinew, his speed and sureness of action, these were the things seen by the two million persons who watched Ernie "do his stuff" for the Trojans. But let us go "behind the scenes"!

Eight years ago, when fifteen-year-old Ernie started to high school, he

also commenced his study of the trombone. Since whatever he does, he does well, it was but a comparatively short time until Ernie was "sliding and tooting his horn" in the school band. Of course, he played football too, but his interest in music never waned. Not only did he thoroughly enjoy his playing, but cannily he saw, in his music, the means of a university education. How natural it was then for him to select the University of Southern California as his college—for the fame of the U. S. C. Department of Musical Organizations is widespread. The dynamic personality of Harold William Roberts has pervaded the entire



# "My football playing didn't 'put me through' University—but believe me, my Trombone playing certainly helped balance the budget!"

department of which he is director. Months before Ernie made sure of his tackle berth on the "Frosh" football team, he had earned his trombone assignment in the Trojan Band under the instruction of John T. Boudreau. With Roberts and Boudreau active in the direction of many Los Angeles bands beyond the confines of the campus, it was but natural that Trombonist Smith should be given the opportunity to play with these other groups, thus earning "a dollar here and a dollar there." In the years that followed, with his gridiron feats spotlighting attention upon Ernie Smith, it was just plain old E. F. Smith who earned expenses with the trombone. Not once did the public connect this Mr. Smith with Ernie, the football star. Yet Ernie himself willingly admits that it was his trombone which made it possible for him to complete his four years of university work.

## Music to the Front

With the spectacular Pasadena Tournament of Roses Game of January 1, 1933, victorious Ernie Smith completed his career as a University football player. No longer was there any purpose in maintaining his amateur rating. The way was open for Ernie to accept his choice of the many theatrical offers which came flooding in. It may have been the fame of the All-American Tackle selection which brought Ernie's first contract to present and direct his own orchestra at the Los Angeles Paramount Theatre—but it was his skill and artistry with the trombone that won the plaudits of the audiences which packed the theatre during his appearances.

With his completion this June, of the four-year Banking, Finance and Commercial course at the University, Ernie is continuing his studies at the same institution. His next three years will prepare him for the practice of law. Now that he need not worry about harming his amateur athletic rating, Ernie will undoubtedly realize a much greater income from his musical ability. With his admission to Law Practice, probably his professional musical activities will cease—but it is easy to imagine with what

sincere fondness Ernie will always regard his Trombone!

## Roberts on World Tour

Harold William Roberts, director of the Department of Musical Organizations at U. S. C., was granted a leave of absence in March to permit him to make a world tour. The trip will be a combined pleasure, business and health journey. Mr. Roberts who has been largely responsible for the remarkable success of the Department, likewise served as Director General of Musical Activities at the 1932 Olympic Games held in Los Angeles. He performed a truly Herculean task, but the double load made inroads into his health. Mr. Roberts plans to make a thorough study of musical activities in the schools of all lands in which he travels. He should return with much interesting and valuable information. During Mr. Roberts' absence, his duties have been undertaken by Miss Alta M. Strong, secretary of the department.

Harold William Roberts is the director of the Department of Musical Organizations at the University of Southern California.



It was quite a testimony to Miss Strong's musical and executive ability when the university authorities selected her to assume the direction of so important a department.

## U. S. C. Musical Organizations

The Department of Musical Organizations sponsors the various musical units of the University. As the result of an idea first put into practice some years ago, the Department today is the headquarters for the Trojan Band instructed by John T. Boudreau, the Concert Orchestra instructed by Alexander Stewart, the Male Chorus, Women's Glee Club, Mixed Chorus all three directed by J. Arthur Lewis, also the Symphonic Orchestra and many smaller musical groups both vocal and instrumental. The history of the department covers a period of eight years in which time the units of the organization have assumed a place of national importance. Previous to the organization, the several musical units were each responsible for their own activities. Bringing these campus groups under one leadership has permitted a wider range of contacts so that the musical groups of U. S. C. are well and favorably known not only in Southern California but throughout the nation. The university has come to recognize the work that the Band, the Glee Clubs and other musical groups are doing and credits are given upon the successful completion of the semester's activities. Various awards given to musical group members have brought still greater honor to them. Requirements for these awards specify a high attendance record, a willingness to serve the university through strict attendance to the affairs of the group, and a real interest in music. It was such interest and co-operation coupled with his musical ability, that placed Ernie Smith in the Trojan Band and in the other off-campus musical groups. What Ernie has done, many others are doing. The fact that their success is not generally known makes it no less admirable. All musicians cannot be All-American football players—but after all—"THERE IS NO SUBSTITUTE FOR MUSIC!"

# The Piano Students' Question Box

By Theodora Troendle

## Interpretation

### What Is It?



**H**OW does a student know the correct interpretation of a piece? After he has learned his notes correctly, *then* what is necessary to make a convincing performance?

The above is a question often asked. What is interpretation? Why is it so difficult to achieve? The answer is, that a beautiful conception of a composition is a very personal thing the culmination of the heart, mind and soul of the performer who has almost literally recreated the piece and who has put almost as much of himself into it as did the composer. No matter how inexperienced the student or how simple and unpretentious his accomplishments he should always endeavor to put something of himself into every piece mastered and he will have taken a step in the joys of self expression.

Now just what are those steps which lead to intelligent self expression? To carefully note the tempi marks? to follow the composer's markings of forte and piano? Yes; but this alone is not nearly enough. Supposing you have a nocturne-like piece accurately learned, but the thing doesn't *sound*. You phrase carefully, your pedal is clear and you try to follow the composer's dynamic indications, but it sounds, to you, as suggestive of "five

pigs to market" as a piece breathing romance and a summer's night.

The secret (if secret it is) is beauty of INTONATION, and a sincerity of conviction. Music is a language and to convince another of what you wish to say you must not only speak correctly and melodiously (or forcefully as the case demands) but with an inner conviction that you are saying something that should be heard. You have all heard the old adage that "art is truth."

In a recent book, there is a facsimile of a page from Ellen Terry's note book in which she jotted down ideas as they occurred to her, which would be of value to her, in her art. Ellen Terry, as most of you know, was a very great actress, perhaps the greatest of her generation, and when she was learning a new part she would write down a refractory sentence, innumerable times; marking down with a stub of a pencil innumerable nuances, and innumerable inflections, until it was quite the way she thought it should be.

To me, the two arts are very parallel. The average *good* piano student (or violin or vocal) resembles the young actress who learns her lines quite correctly but makes no effort to portray the part; who will not take the trouble to live that part in imagination, almost every leisured moment,

until it becomes a part of her, an integral part of her personality. The rules of the craft must be thoroughly mastered before any kind of conviction is possible, that goes without saying. And the intentions of the composer must be treated with consideration, but after listening to almost countless music students (of the more ambitious variety), whose mastery of the mechanics of their instrument seems to be more and more remarkable with the passing of the years, the thoughtful listener notices a lack of that thing we call soul or thoughtful, artistic interpretation, of individuality, of artistic color.

And it seems to me that a student is never too much of a beginner to begin to make his piece, no matter how simple it may be, **SOUND!**; to genuinely strive to put a little of himself into his interpretations, to learn to listen for the individuality and inspiration, which characterize the performances of artists and to become (though perhaps not gifted with individual talent) what is so rare and so needed, an *intelligently appreciative* listener, whose privilege and joy it will be to take advantage of the ever increasing amount of beautiful and inspired music to be had almost daily, with but a turn of a dial.

# Trombone

By John J. Horn

**I**N a recent article on the trombone I advocated a systematic course of daily study, giving a brief outline of the type of exercise material which should be studied and practiced. After much thought I came to the conclusion that it would be much better that I give the written exercise in order to put over the subject in a more concise manner.

In this article I will take up the first of a series of problems, *Attack in Relation to Tone*, giving a set of practical exercises which have proven their worth many times, to many of my students.

No player can bring out of his instrument that sonorous, round, full tone of the artist, except as the result of a correct attack, combined with a steady control of the breathing apparatus, which imparts that steady buzz or vibration of the lips. The attack must not be explosive, or harsh

for this would distend and ruin the tone.

Any tone produced without the proper manipulation of the tongue and breathing is misplaced attack; carefully observe the action of the tongue and the respiration or breathing when the tone is started. The unschooled, or badly instructed player uses a wrong attack such as "Fu" or "Fut," the result of excessive mouthpiece pressure and improper breathing, plus the improper tongue action.

This must be avoided; the proper attack is "Tu," "Ta" or "Tee." The point of the tongue should strike in back of the upper teeth, the rapid attack requires a very pointed tongue, if the elevation of the tone is high the pointed tongue pronounces a mute articulation of the syllable "Tee," if in the middle register "Tu" and for the lower register "Ta" as in "taudy." As it has been mentioned time and again



One of the up and coming trombone soloists of the day is Jack Collins who "trombones" for the St. Edmund School Band, Oak Park, Illinois.

about one of the greatest evils of attack, let me again advise the student that he must be very careful in studying attack. The tongue should never come between the lips when making an attack, if it does, it is the wrong

(Continued on page 26)

## Adagio Assai

### Problem One



### Problem Two

## Adagio Assai







# Fingering

## THE

# Clarinet

By C. L. McCreary

**I**N past issues there have been several articles regarding the clarinet and methods of playing it, but I have noticed that very little is said on the subject of fingering. Possibly this is because most writers feel that the student of the clarinet has been thoroughly instructed in this phase and they also know that there are many charts published illustrating the fingerings.

I have, in my teaching, had countless boys and girls come to me with their difficulties in playing certain passages in some number on which their school band or orchestra is working. They play these for me and I find in most cases the trouble lies in the fact that they are not using the right fingering in that particular combination of notes. On questioning the pupil, I also find that they know very little about the different fingerings so I hope this article will serve to help the young musicians who are struggling to play smoothly on the clarinet by using the one fingering only for every note regardless of what other notes appear with it.

I will start the explanation of the fingering from the lower register and work on up to the higher ones, showing the different combinations. In playing combinations from low E, F, G, and E, F, G, be very careful to use the right little finger. Do not slide the little fingers. (See Figure 1.)

The next notes with which some have trouble are combinations with low B $\flat$  to B $\natural$ . In trilling, chromatic and combinations that do not go from G to B $\flat$  or A to B $\flat$ , use key below second finger lower hand with first finger lower hand covered in playing B $\flat$ . (See Figure 2.)

Now we consider notes that are combined with D $\sharp$  (E $\flat$ ). In playing scale runs and chord formations with C to E $\flat$ , use thumb, first two holes covered and lower side key on upper joint. In

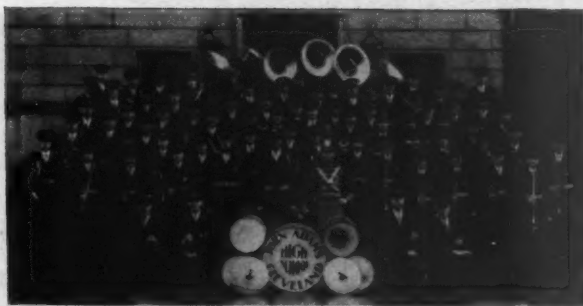
chromatic runs use key just below second finger with thumb, and first two holes covered. Chord formations with B $\flat$  to E $\flat$  use thumb, first hole on top joint covered and first hole on lower joint covered which makes E $\flat$  (D $\sharp$ ).

Combination B $\sharp$  to D $\sharp$  (E $\flat$ ) finger with thumb, first hole covered on upper joint and second hole only covered on lower joint to make E $\flat$  (D $\sharp$ ). (See Figure 3.)

(Continued on page 40)

Fig. 1. R.H. - Right hand, L.H. - Left hand. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9. Fig. 10. Fig. 11. Fig. 12. Fig. 13. Fig. 14. Fig. 15.





Members of the John Adams High School Band arrayed in their splendid new uniforms

# A Short Short Story of the John Adams High School Marching Band

By Fred Fennell, *their Drum Major*

"IN spite of the rapidly changing fancies and the supersophistication of the present day people still crowd to the windows along the street or rise to their feet in the great stadia of this country at the sound of a marching band," says Mark Hindsley in his book "BAND-AT-TENTION."

Such were the feelings in the minds and hearts of the students of John Adams High School, Cleveland, Ohio, as their new band paraded by the stands at the football games last fall. The band was creating something new to the students; new band—new uniforms, eighty of them, their proud owners marching as if one down the field.

Mr. Amos G. Wesler came to John Adams four years ago as director of instrumental music, and in that time has built up an orchestra that has achieved national fame, and a band of no small reputation in its district and state.

The band grew in numbers and in ability to play, but there was something lacking in that the school did

not have enough uniforms to outfit the entire band.

Good fortune came to the band when they were rated in the second division at the Greater Cleveland Contest last spring. These good results were to play an important part in what was to follow.

The principal, Mr. E. E. Butterfield with the advice of Mr. D. W. Lott, assistant principal, presented to the Budget Committee of the school early last June the question of outfitting the band. The committee agreed to the suggestion and immediate steps were taken to forward the needed funds for the purchase of eighty new uniforms for the band.

The uniform finally agreed upon is of the Army officer's type, consisting of: coat, pants, cap, belt, and tie. A special Drum Major's and Director's uniform also were included, completing the uniformity of a most colorful array of Maroon and Gold, the colors of the school.

The officers of the band are:

Amos Wesler, director.

Fred Fennell, drum major

Jack Evans, drill sergeant.

A system of ten non-commissioned

officers is used and each has the rank of Corporal.

A definite training program was established at the beginning of the marching season last fall, and the band drilled long and hard, during and after school, spelling words, and forming letters, marching and playing. The officers soon whipped a football parade into shape and the marching band made its first appearance at a rally preceding the first game of the season which was played three weeks after the opening of the fall semester.

The many fine opportunities to take part in prominent school activities are opened to those who are members of the band, and the incentive to earn membership has already increased.

Here again is proof of the important part which High School bands are taking in the course of daily High School curricula.

The love which every Adams bandsman has for his band is a just tribute for their great inspiration, the departed John Philip Sousa.

A large number of the band members are enthusiastic readers of the *SCHOOL MUSICIAN* and have earned a new baton for their drum major.

The Brahms quintet of the Beaumont, Texas, High School Orchestra, winner of silver loving cup for first place in contest held at Dallas during Music Week. Miss Louise Goldstein is the director.



*Strings in*

# Solo *vs.* Orchestra *Playing*

**S**EVENTY-FIVE years ago the "VS." in our title might have had a much more antagonistic meaning than it has today. Time was, and not so long ago either, when orchestra players in general were accused of scratchy tone and more or less careless intonation; when orchestra players were distinguished from soloists chiefly by some such defect. But not so today. The exquisite tone-quality of our present day professional symphony orchestras is due to individual perfection on the part of each player, both in tone-quality and intonation. The sheer loveliness of tone of many of our fine orchestra men would vie successfully with the tone of the great soloist. One of the finest intonation lessons any pupil could ever be given was demonstrated by a first-chair man of one of America's four greatest orchestras. An orchestra leader today chooses his men largely for their tone-quality, considering always how much that tone is going to add to the section—or detract therefrom.

This being so, is there any "versus" left to be discussed? The answer is "Yes."

Entering squarely upon the question, we find several outstanding differences

in the two types of players. There is, first, a personality difference. The soloist primarily has the ability to put himself across the foot-lights, to get up before an audience and do his best work and make the audience feel that the soul of music is great. In other words, the soloist is self-sufficient when it comes to interpretation; while the orchestra-player, lacking that spark of dynamic appeal subordinates himself and his own personality to that of the conductor. In other words, the fine orchestra man may be in every sense of the word as excellent a player as the soloist, but nervousness, lack of interest in the solo aspect of playing, audience-peculiarities, may detract from his playing causing him to do less than his best, and he is not constituted to be successful as a solo-player.

A second great difference may be listed under the heading of "playing on the beat." For example, compare the same passage of sixteenth notes played by the soloist and by the orchestra man. The soloist, almost invariably will linger on and bring out certain of the sixteenth notes in order to heighten the beauty and coloring of the passage, according to his own interpretation of the outline or contour

of the phrase. The orchestra player, on the other hand makes each sixteenth note of the same length, neither lingering on any, nor bringing out any note above its associates unless definitely called-for in the notation of the passage. The soloist invariably sacrifices his strictness of time for his interpretation, a thing which is ruinous in orchestral playing. Warning: However, the greater the soloist, the more nearly does he keep to the beat and still obtain his musical effects. He never makes of his licenses excuses for cutting drastically into the beat which he has set as the tempo for the piece.

The orchestra man is perfection when it comes to allotting to each note its due value, no more, no less. He knows that the interpretation lies in the hands of the conductor, and that all must play as the conductor wishes and bring out notes only as indicated by the wielder of the baton.

The soloist in playing a passage of runs, say a slurred passage of three octaves, will often dwell upon the highest or climactic note quite perceptibly, and make up for it by quickening the remaining notes in that beat or the next one. Another way of saying the same thing would be to say that the soloist causes his beat-points



The Elkhart, Indiana, High School String Sextet, winner at the National Contest held at Cleveland in 1931

## By Elizabeth A. H. Green

(note falling on beats) to be accurate, but the notes within the beat are often rubato (uneven). The orchestra man has accuracy in the notes within in the beat and makes his beat-points coincide precisely with the conductor's baton. *The lack of such precision on the part of one player in a section can roughen the tonal perfection of that section.*

Again, the soloist often speeds up on his difficult passages to give the bravura effect. This tendency is something every orchestra fights. "Don't rush the beat," is constantly heard from the lips of every non-professional-orchestra conductor. The amateur orchestra tries to rush every climax. Not so the professional players.

The third major difference is a difference in tonal equality. The soloist may swell one note and make the next a little softer though clearly distinct. Imagine the effect if an orchestra section did this on a dotted eighth followed by a sixteenth. The first note would sound fairly accented and the second note—poor little thing, where did it go to? It would almost entirely have disappeared.

Can an orchestra player become an excellent soloist? Much solo playing will usually result in a steadying of one's nerves and a final overcoming of nervousness. It is often merely a matter of getting used to it! But whether he can ever give up his time-perfection enough and use his imagination

in place of the conductor's stick is a question which rests entirely with the musicianship of the individual player.

Can a fine soloist ever be really successful as an orchestra player? He will often find himself nervous in the

orchestra just as the orchestra man is nervous as a soloist. But this can be overcome with doing enough orchestra playing to become used to the work. The soloist will have two great problems which he will have to face and work for until solved—and they are the problems which face likewise every amateur orchestra player. First, every note must be given its written allotment of time. If it is a sixteenth note in  $4/4$  time, it must have just one-fourth of a beat. And how few sixteenth notes are played accurately by any except professional orchestras! And secondly, the soloist must learn to draw a tone entirely free from swells of any sort, a tone which is at every instant exactly of the degree of loudness or softness required for that particular passage. Lastly, and perhaps of paramount importance, the soloist must listen, listen, listen, to the multitudinous voices in the orchestra until his ear is trained to know just how loudly or how softly he himself must play to aid in the perfection of the entire ensemble.

Besides being the stringed instrument instructor at the East High School in Waterloo, Iowa, Miss Elizabeth A. H. Green is viola principal and soloist of the Waterloo Symphony Orchestra, of which she is also manager. Remarkable as it may seem, she has been playing the violin for twenty-three years, since she was three years old. Having achieved her B. S. and Mus. B. degrees, Miss Green is now working for her Masters degree. With this in view she attended Northwestern University last summer and was concertmaster of the University Orchestra.





# The Rhythm in Drums

By W. F. Ludwig

**W**HY Is It That Some Drummers Have Rhythm and Others Do Not? Here is the answer. Try the passage shown in Figure 1. If you play this from hand to hand as indicated, you are placing your Flams properly. If you omit the Flams and play as is shown in Figure 2 your rhythm will suffer. You should place Flams where they belong whether they are written as in Figure 1 or as in Figure 2. If you know rudiments, you will play Figure 2 placing the Flams properly, as in Figure 1. You will recognize the first two bars as the Flam Accent No. 2. The third bar is the Flam Accent No. 1. The fourth bar again is a Flam Accent No. 2. This then is the object of rudimental training. You know instinctively where the Flams belong.

Now try Figure 1 again. If you find the left-hand Flam awkward, you had better review your rudiments in order to properly execute the Flam.

Of all music notation, the Flam, as used in drum parts, seems to be the least understood. In notation it resembles the grace notes of other instruments, but in effect it is vastly different. The grace note is an embellishment, a sort of added decoration or frill. In fact, a trill may be regarded as a succession of grace notes because there is a variation of pitch. In drum parts, there is no variation. The Flam, therefore, is not an embellishment, but a rhythmic effect for phrasing; it is an accented note. You will note that in drum parts the Flam invariably comes on the beat. When it is off the beat, it is there for a specific purpose in order to accent that particular beat. In this case, it is 6-8. The Flam comes on the beat, two beats in a bar. In 9-8, it would be three

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

THE HAND TO HAND FLAM

THE FLAM TAP

beats in a bar and again on the beat.

In the Flamaddiddle, written as in Figure 3 you will note that the Flam is on the beat. In the Flamacue, written as in Figure 4, you will find the Flam on the beat, but the second sixteenth is accented, not with a Flam, but with a single stroke. This single stroke accent could be a Flam but that would break the general rule and would constitute an accidental that would be hard to read in playing as well as hard to execute. These are rudimental studies that the rudimental drummer instantly recognizes as a phrase and reads as a word. You will have no difficulty in executing these beats if you have studied the rudiments; but, if not, you not only will find it awkward, but actually will find it difficult to hold the tempo. The Flam, then, after all, is the stumbling block. Can

you execute the Flam from hand to hand, written as in Figure 5?

If you can play it, you have the key to the Paradiddle, the Flam Tap, and the Flam Accent.

If you are taking part in the Individual Drumming Contest, you will need the right and left-hand Flam.

As a matter of experiment, take any drum part from one of your march books. I assume, of course, that it is properly written with the Flams placed where they really belong and not at random, regarding them as grace notes, as some arrangers will. See whether you can execute the part, placing the Flams where they are written. If you have some difficulty, I would recommend that you take your drum instructor and review the rudiments. Play these beats from hand to hand and improve your rhythm.



# Spring Contests

THE "state" of Chicago led the season with its Sixth Annual Senior High School Solo Contest finals held on Saturday, February 25. A hundred and nineteen out of nearly two hundred participants in the preliminaries reached the final contest, which is in itself a creditable record. The preliminaries in three sections of the city were held on February 14, 15, and 16, respectively.

Entrants from eighteen high schools are shown on the final record of placings as issued by the Music Department of the Board of Education. Contrary to the plan adopted at the National Solo and Ensemble Contest last year, Chicago continues to use the individual grading plan.

Harrison took home the most medals, seventeen; which included three firsts, eight seconds, and six thirds. Ten Senn performers got seven firsts, one second, and two thirds. Lane and Marshall each scored nine victories in the three grades.

The Chicago Instrumental Ensemble Contests were held on March 14, 15, and 16. Ten classifications were scheduled to compete, but the saxophone sextet of Parker, the brass sextet from Tilden, and the trombone quartet from Senn found no competitors, so they took first places by default. This gave Senn four winners; Harrison, two; and Parker, two. Lane and Tilden took one each.

States reporting contest time and places to date are as follows:

## Oklahoma

State Instrumental Contest, Stillwater, May 4 and 5.

## Missouri

State Contest, Columbia, May 4 and 5.

## New Jersey

State Orchestra Contest, Elizabeth, April 29.

State Band Contest, in conjunction with State Orchestra Contest above.

State Instrumental Contest, Elizabeth, April 22.

## North Carolina

State Contest, Greensboro, April 27, 28.

Instrumental State Contest, in conjunction with State Contest above. Judges: Prof. Norval L. Church and Prof. James D. Price.

Greenville District Contest, April 22.  
Roanoke Rapids District Contest, April 22.  
Fayetteville District Contest, April 21.  
Raleigh District Contest, April 21.  
Durham District Contest, April 21.  
High Point District Contest, April 21.  
Salisbury District Contest, April 22.

April 21. Charlotte District Contest,  
April 21. Winston-Salem District Contest, April 22.  
Shelby District Contest, April 22.  
Lenoir District Contest, April 21.  
Asheville District Contest, April 21.  
Waynesville District Contest, April 22.

## Wisconsin

State Contest, Madison, May 19 and 20.

District contests, generally held about two weeks in advance of State,

scheduled for the following places: Northwest District, Rice Lake; South Western District, Sparta; Western District, Eau Claire; Northeastern District, Manitowoc; Central District, Waupun; Southeast, West Allis.

## Indiana

State Contest, LaPorte, May 5 and 6.

## Nebraska

State Music Contest, Kearney, May 5 and 6.

## Join the National School BAND ORCHESTRA Assn.

Membership fees are now due for enrollment in the National School Band, Orchestra, Associations. The work of these Associations is now under way, and your participation, as well as your membership fee, are needed to carry on. We shall therefore appreciate your promptness in sending in the membership application below, according to the type of membership you require, and upon receipt of this together with the proper amount as specified your membership card and certificate will be issued. Mail your membership application to the Secretary-Treasurer of the Association into which you are applying for membership.

### TYPES OF MEMBERSHIPS

- (1) **Organization Member**—Any School Band in U. S. Dues \$5.00 per yr.
- (2) **Active Member** —Any School Band Director. Dues \$1.00 per yr.  
Note: The respective director of a band holding an Organization Membership is entitled to Active Membership without additional payment of fee.
- (3) **Associate Member** —Any individual, other than an Active Member, interested in the development of school bands.  
Dues \$2.00 per yr.
- (4) **Sustaining Member** —Any person, firm, institution or organization interested in the school band movement.  
Dues \$10.00 per yr.

### National School Band Assn.

H. C. WEGNER, Secy.-Treas.  
Waupun, Wisconsin

### National School Orchestra Assn.

O. J. KRAUSHAAR, Secy.-Treas.  
Waupun, Wisconsin

Dear Sir:

Please enter my membership, as checked.  
I enclose remittance in full payment, according to fee schedule above.

Type of Membership (Check) Organization ☐ Active ☐ Associate ☐ Sustaining ☐  
Organization Membership Application — Band ☐ Orchestra ☐

CITY	SCHOOL—IND., OR ORG.	STATE
REP. OR DIRECTOR (Last name first)	No.	Street
City		
Band		
Orch.		
Mus.-Supv.		
Supt.		
Prin.		

Enrollment (School) Grds.—9.... 10.... 11.... 12.... Total....

Class Assign. ....

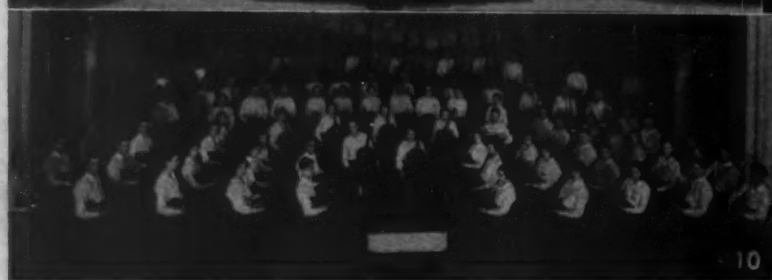
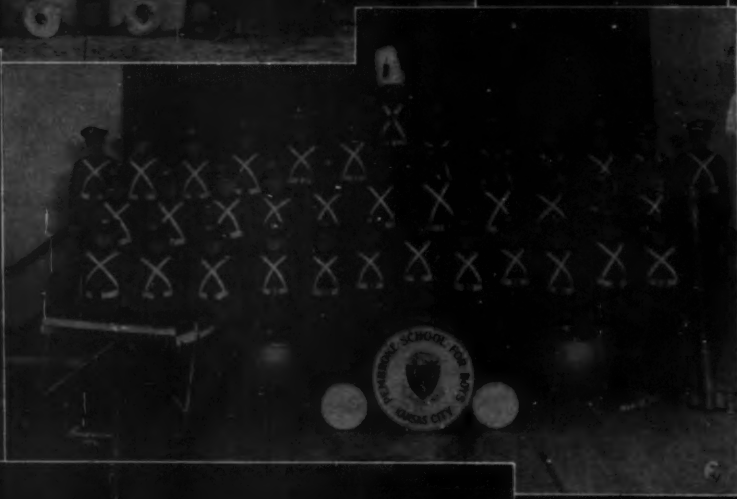
State Organization—Members of.....

State Contest Participation (1932).....

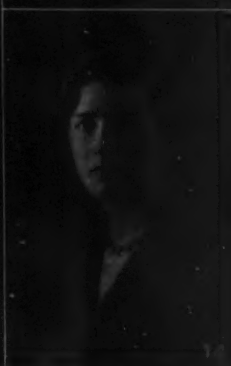
Place Class Award

Does your school expect to participate National Contest in 1933?.....

# *Here's the Cream of*



# the Musical Crop



1. The William H. Hall High School Band of West Hartford, Conn., has carried off five successive first prizes in State and New England Contests.

2. Oscar Gibson Jr. of Stillwater, Okla., ranked first in the State Contest in 1931 and last year he placed first in the State and in the second division in the National.

3. The Hill Military Academy Band of Portland, Ore., won first honors in Class C in the State Contest in 1932. Mr. W. L. Ferris is the director.

4. Girard Swanson of DeKalb, Ill., started drumming when he was about three years old and he has been at it ever since. Now he has a long string of solo honors, crowned by a first place in the State Contest and a second division berth in the National.

5. Here's another second division winner in the National, Maer P. Franks of Springfield, Ill. In addition to the clarinet, he has now taken up the saxophone.

6. A concert band of thirty-eight pieces represents the Pembroke School for Boys of Kansas City, Mo. Under the direction of Alvin Stephens it won superior rating in Class B in the State Contest.

7. Margaret Sisson, better known as "Sunny", hails from Columbus, O., and last year placed in the second cornet solo division in the National Contest. She plays first violin in the North High School orchestra and solo cornet in the band.

8. The Lincoln Junior High School Band of Portland, Me., was awarded first place in Class D in the State Contest last year. Frank J. Rigby is the director.

9. This is the band which has won first place in every Junior High Contest in which they have participated, the Patrick Henry Junior High School Band of Cleveland, O. Ralph E. Rush is the director.

10. The Mason City (Ia.) High School Orchestra placed first in the State Contests in 1931 and 1932 and out of their three solo entries in the National Contest last year placed two in the first division and one in the second. Carleton Lee Stewart is the director.

11. Jack Coy of the Harding Junior High School, Lakewood, O., was a second division winner in the National Contest last year. He placed second in the Greater Cleveland High School cornet solo event in 1931 and first in the State Contest in 1932.

12. First prize in Class C in the State Contest went to the Shawnee Orchestra last year. Adolfo Querze is the director and it is composed of students of the Bourne and Sandwich (Mass.) High Schools.

13. The Kent (Wash.) High School Orchestra, under the direction of Virginia Idol, ranked first in Class B in the Western Washington Band and Orchestra Contest for three consecutive years.

14. Elizabeth Davies of Joliet, Ill., has been accompanying her school orchestra since she was in the seventh grade and she placed in the second division at the National Contest last year.



# « We See by the Papers »

## It Runs in the Family

Kathryn and Peggy Hardin of Evanston, Ill., look pretty young to be handling so proficiently the instruments you see them with here but what is even more remarkable, they are accomplished violinists. Their success with



the wind instruments only served to stimulate their interest and ambition and they recently took up the study of violin and have been making rapid progress. They are members of their school orchestras and devote a great deal of time outside of school to practice and playing for their own pleasure. They appeared recently in the Music Forum program at the Georgian Hotel in Evanston. The girls are pupils of B. F. Stuber, director of instrumental music in the Evanston Public Schools.

## A Musical Crowd

At the Kerman (Calif.) Union High School, "one out of every four has 'em"—meaning musical ambitions, of course. With an enrollment of 400 from which to draw, Major Earl Dillon, the director, has sixty-three pieces in his band as well as a forty-piece junior band and an orchestra.

For its concert on the night of February 17, the High School Band selected a very ambitious program but it was agreed by all that they played in a manner which would do credit to a professional band.

## Dance Band Formed

The Orpheons of Lincoln (Neb.) High School include in their organization only the cream of the musical crop. The enrollment has increased with such leaps and bounds that a limit of seventy-five has been set on the membership. At a recent meeting the new officers were installed and a discussion of various types of programs revealed that those given by local talent were the most popular.

Further news from Lincoln is to the effect that a new orchestra entirely

made up of high school students has been assembled to play for the matinee dances which are held at regular intervals. It includes: Billy Bird, violin; Bishop Toms and Roger Smith, clarinets; Kenneth Jones, and George Anderson, trumpets; Robert Wadhams, trombone; Gilbert Golding, drums; Howard Richards, bass; Billy Woltemade, saxophone and Leonard Williams, piano.

## Numbers Don't Count

Warner Young of Markesan, Wisc., has the distinction of having entered the National Solo Contest last year from the smallest town that was represented at Marlon, and also that of having been trained by the youngest band director. Although it was his first year of competition, he placed first in the District and State Contests and in the second group in the National.



The town of Markesan has a population of only 872 and the high school enrollment is less than ninety, so Warner's record should be an inspiration to others who come from small communities.

## Added Attraction

An impromptu fall executed by Harry Leadbetter added more novelty to a novel number in the concert which the Connersville (Ind.) High School Band presented following the minstrel show given by the students in February. The forty-seven members of the band made a very snappy appearance in their uniforms and their program included both marches and concert numbers as well as Harry's unexpected little solo act.

## New Stunts in Revue

The Charleston (W. Va.) High School Music Clubs were most successful in presenting their annual revue in the High School auditorium last month. The band with Edward Rock, drum major, and J. Henry Francis, Jr., student director, contributed several numbers, the orchestra played and there were some novel solo and ensemble numbers, including a baritone solo by Julian E. Spencer with a violin accompaniment by Charles White; another baritone solo by William Hutchinson, with flute accompaniment by J. Henry Francis, Jr.; a novelty German band arrangement of "Some Old Times" by a band ensemble with Carl Cavender, student, directing; a string trio number presented by Charlotte Hager, violin; Betty Goff, cello; and Clara Alice Thomas, piano; and many vocal solo and chorus numbers.

## Bill Is the Best

Having graduated with honors from the English High School, Lynn, Mass., Bill Hamilton, Jr., is back taking a post-graduate course and you bet they are mighty glad to have him around, for not only was Bill voted the best natured, best actor, best musician, and most versatile member of his class, but he acted as drum major of the band and played the trap drums, clarinet, bagpipes, and saxophone as well. Last summer he attended the Fort McKinley C. M. T. C. and was selected from among 300 others as the best basic student. He plans to enter Bates College in Maine next fall.



## Annual Concert

The Northern High School Orchestra of Flint, Mich., gave its annual symphony concert at the Parkland Presbyterian Church under the baton of Nathan Rosenbluth on February 16. Opening the program were the "Thornrose Waltz" from Tchaikowsky's opera, "The Sleeping Beauty," Mozart's "Symphony in C Major." The scintillating rhythm of the tango was reflected in two delightful Cuban dances, "Weep No Longer" and "Moderato Melancolico," Rimsky-Korsakoff's "Scherzade," Lacombe's "Aubade Printaniere" and Sousa's "Ancient and Honorable Artillery" completed the performance.

## Sister Act

In La Grange, Ill. Jean and Janann are known as the "musical Webber sisters." The former started to play the euphonium when the Nazareth Academy Band was organized in 1931



and has been a member of that organization ever since. The next year her younger sister, Janann, came along with her saxophone and also "made" the band.

Both girls competed in the contests last year, playing in their school band and orchestra as well as in the solo division in their district and Jean won first place in Class B.

## Twice Victorious



Here's the band that represents the Manual Training and Industrial School of Bordentown, N. J. Directed by Alexander M. Valentine, it consists of fifty pieces of standard instrumentation. The band has six hours a week for assembly practice and as a result turns out a splendid performance when it plays for the school events and for such civic organizations as the Volunteer Fire Companies, the American Legion Posts and other state functions. The Training School Band has to its credit two first prizes won in Armistice Day parades as well as first place in its class in the State Contests in 1930 and 1932.

## Busy Days at Withrow

There's always plenty going on at Withrow High School, Cincinnati, and here are a few of the things which have been happening in musical circles there. Seventy members of the senior orchestra joined forces with fifteen members of the junior orchestra to make up the annual concert orchestra which will be the largest one ever presented on the Withrow stage. Rumor has it that a flashing new set of tympani is to be purchased for the music department for this event and the minstrel show which will be given on March 23, 24 and 25. The orchestra will play an important part in the minstrel show featuring several unusual arrangements including a novelty arrangement of "rain melodies" scored by Mr. Smith and some selections from Tchaikowsky's "Nutcracker Suite" in modern rhythm tempo.

Under the direction of Mr. Smith the orchestra played at the annual banquet of the Schoolmasters Club in the Gibson Hotel on February 11 and the same aggregation appeared again at the Gibson Roof Garden on February 19 when they played for charity.

And one more interesting bit from Withrow—Robert Howe, a junior high school student, decided that he would like to play French horn so he went to work with a will and two weeks later qualified for the senior orchestra. We guess that's some sort of a record!

## Witness World Premier

A unique privilege was afforded the Ponca City (Okla.) High School students when they witnessed a pre-view of the "Trails Southwest Symphony" by Thurlow Lieurance at a special matinee in their auditorium in February. Assisting Mr. Lieurance, who won worldwide fame for his "By the Waters of Minnetonka" and is dean of music at the University of Wichita, was a special chorus and orchestra. "Trails Southwest" is a travelogue in song and symphony and had its first full production on the evening of February 17 in Ponca City. The afternoon program consisted of five numbers from the production as well as several others in-

cluding his famous "Chant of the Corn Grinders," "In the Ripening Time of Corn" and "By the Waters of Minnetonka."

The matinee was made possible through the efforts of the Ponca City Music Club as a tribute to their founder and honorary president, Mrs. Frances Smith-Catron, supervisor of music in the Ponca City Schools.

## Out for Honors

McKinley High School of Chicago had four entrants in the city contest for soloists held at Marshall High

School. Jack Angileri played "Larghetto," a clarinet solo; Anthony Plocardi played in the percussion section; Bram Stevenson competed in the brass group and Mario Camastro played a selection on the oboe.

## Lincoln's New Officers

News of second semester developments is still coming in. Here's the result of the orchestra elections at Lincoln (Neb.) High School: Robert Storer, president; Carol Schmidt, vice-president; Constance Baker, secretary and Patsy Ash, editor.

## Honors Galore for This Lad

Dale E. Gerster of Elkhart, Ind., is making his musical studies pay him dividends pretty early in the game. Last spring he won the State B, Clarinet Solo Contest and a music scholarship at Transylvania College, Lexington, Ky., all within a week. Later he won a second division rating at the National Contest.



He was also a member of the woodwind quartet which placed first in the District, second in the State, and second in the National Contest. Just to give you some idea of his versatility we might mention that in 1931 he played in the saxophone event, winning first place in the District and third in the State.

As far back as 1930, Dale was doing outstanding work and in that year he was awarded a scholarship to the Winona Band and Orchestral School at Winona Lake, Ind.

## Interstate Winners



Take a look at the M-I-N-K champs. They are the members of the Rock Port (Mo.) High School Orchestra, three times winners in Class B in the Missouri-Iowa-Nebraska-Kansas Music League. They also placed first in the Northwest Missouri Contest in 1930 and 1931 but did not compete in it last year. Joseph D'Andrea is the director of the orchestra, having served as head of the instrumental music department of the Rock Port High School for the past six years during which time he has developed the orchestra from a group of twenty to a well balanced one of fifty instruments.

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## This Was a Hot Number



Talking about temperatures of 100 degrees in the shade doesn't make much of an impression on us these blustery March days, but don't think these boys and girls of the Benson (Minn.) High School Band didn't notice it last August when this picture was taken. They had just finished their demonstration in connection with the State Convention of Veterans of Foreign Wars at Little Falls, Minn., and in spite of the heat they're feeling pretty happy about having won the band contest. Hartley J. Schultz, standing way back there under the flag, is the director.

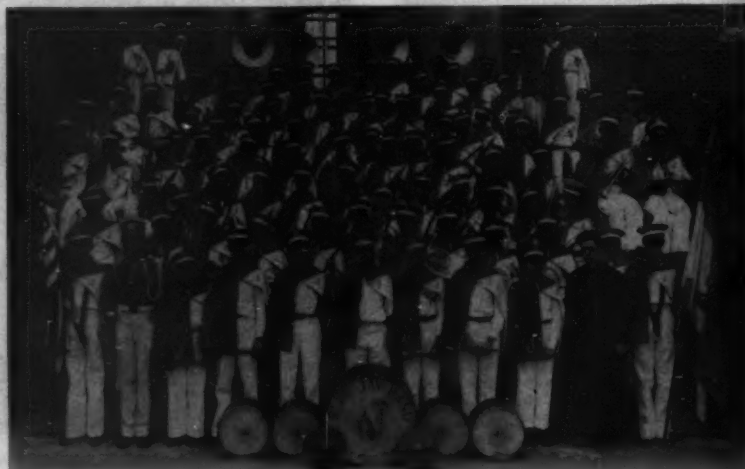
## Prize Winners



Tyndall, S. D., has a population of only about 1,400 but they have a high school band of 65 pieces which is more than many larger cities can claim. The band was organized in 1929 and since that time has won one contest and placed second and third in several others. During the past summer the band played concerts for the city once a week, under the leadership of Walter Clausen.

The A Band and B Band joined forces to celebrate Sousa Day, giving a concert in the high school auditorium with three of the great bandmaster's own compositions included in the program.

## Chicago Bound?



From the Sunny South comes this picture of the Jesuit High School Band of New Orleans, La. The Blue Jays played an important part in the New Orleans Greater School Band Contest last year and this year, with a trip to the World's Fair in Chicago in prospect for the winning band, they are working harder than ever to carry off the honors in Class A. Philip Werlein, Ltd., is the organizer of the band.



### Point for Contest

About this time all the school bands and orchestras are getting highly "contest minded." Here's one we've heard about—the Milton (W. Va.) High School Orchestra. Under the direction of Mrs. Thomas its twenty-two members have mastered any number of new popular and classical pieces and when the date of the State Band and Orchestra Contest rolls around they expect to be in top form to carry off the honors in Class C.

Several new members have been added. They are: Howard Williams, second trumpet; David Harshbarger, trombone; Roscoe Brown and Dennis Roberts, guitars.

### Juniors Get a Chance

The Salamanca (N. Y.) School Band gave its seventh annual concert last month with one important departure from the customs of other years. This time the junior band was included and played several selections to make up the first half of the program. There are some forty members of the junior group while the membership of the senior band numbers seventy.

Edward John is the organizer and director of the bands and they have a splendid record of accomplishment. The Salamanca School Band is well-known throughout Western New York and has repeatedly won honors at the Fredonia Music Festival and the State Band Contests at Syracuse.

### Plan Music Festival

The 1933 Junior Music Festival to be held at the County Center, White Plains, N. Y., Thursday and Friday, May 11-12, promises to present as complete and comprehensive a program as in the past. Evidence of this healthy state of affairs so far as musical activities for boys and girls in the county are concerned, is revealed in the statement of the county's musical director, Dr. V. L. F. Rebmann, to the effect that 33 communities are enrolled in support of the festival, 33 units in the Junior Chorus; 17 units in the High School Chorus; 16 orchestras and 6 bands. An important factor in the success of the annual festival which enrolls some 3,800 school children is the support which the enterprise has, not only from the county's Recreation Commission, its sponsors, but from the following school superintendents who have consented to act as an Advisory Committee for the Festival:

Dr. Lamont Hodge, Yonkers, Chairman; Messrs. Robert E. Bell, Chapin; Frederick E. Bellows, Rye Neck High School; Arthur Z. Boothby, Mamaroneck; Clifford S. Bragdon, New Rochelle; Whit Brogan, Greenburgh No. 8; Charles Carruthers, Katonah; J. Leroy Thompson, Tarrytown; Charles H. Cheney, Second District; George H. Covey, Third District; H. H. Donley, Brewster; George E. Elliott, Elmsford; also Miss Margaret T. Hayes, Tuckahoe; Messrs. George U. Hill, Harrison; William H. Holmes, Mt. Vernon; Robert D. Knapp, Fourth District; and Harold V. Loomis of Ossining; John W. Lumbard, White Plains; William H. McClelland, Eastchester No. 1; Samuel J. Preston, First District; S. O. Rorem, Port Chester; Thomas J. Wagner, Croton; and Marvin C. Williams, Hartsdale.



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### Promising Soloist

The St. Edmund School Band of Oak Park, Ill., has a wealth of promising young musicians in its ranks and none

more so than this recent second prize winner in Class B of the 1932 Contest, William "Billy" McAuliffe. Billy plays the clarinet and his mentors predict a brilliant future for him because of his earnest and ambitious efforts.



St. Edmund's is under the direction of the Sisters of St. Dominic of Adrian, Mich. Mr. P. M. Keast is in charge of the band.

### High School Hears "U" Band

Austin (Minn.) school musicians are getting a big break on March 25 when they will hear the University of Minnesota Concert Band, under the direction of Gerald R. Prescott, play in the high school auditorium. There will be a concert in the afternoon for the grade pupils and in the evening for the general public and the high school students. The Band is making a vacation tour of Southern Minnesota and Northern Iowa at that time and will present concerts in several cities.

The Austin High School Band gave a concert on February 15, assisted by the mixed chorus, brass quartet and the new ocarina band of eighteen pieces. There are fifty-five members of the band, under the direction of C. Vittorio Sperati and fifty-eight in the chorus. Quite an imposing aggregation!

### Make Way for the Girls

Well, well, well, there's no stopping the girls these days. They—four of them to be exact—have been admitted to the Lakeview High School Band of Chicago for the first time in history this year so they can no longer talk about "Captain Wals and his boys" and be accurate.

The band is working hard to qualify for the National Contest and feel they have a good chance to enter for the first time. After having tried out several pieces for the selected choice, the field has narrowed down to "Les Preludes" by Franz Liszt and "Overture 1812" by Tchaikowsky.

In further preparation for the contest Captain Wals has obtained two flugel horns and two new sousaphones. Then there are many band members who are practicing to enter the solo events, too. Moritz Rose won the drum honors last year and hopes to repeat.

### Great Ovation for De La Salle

Thundering applause rewarded the members of the De La Salle Institute Band, Chicago, for their splendid performance in the Washington Birthday concert on February 19. Despite the inclement weather almost a thousand people turned out for the affair. During the intermission the Freshman Band made its first appearance on the concert stage after which the following boys were awarded gold medals for progress on their instruments: John Gallagher, John O'Brien, Joseph Mor-

riss, Howard Vercruysse, George Smulkis, Harold Rice, John Dolehide, Robert Seida, John McDonald and Edward McGinnis.

Preceding the annual solo contest on March 21, a preliminary contest was held on March 6 to determine the participants in the finals and the De La Salle freshmen were to have their own contest on March 13. Looks like thirteen will be a lucky number for some.

### Hopes High at Hammond

This is getting into the limbo of the traditional. The Hammond (Ind.) High School Bands, assisted by the choral club and boys' ensemble presented their tenth annual concert on February 17. The program included the two National Contest numbers and Mr. Diercks, director of the boys band declared that he believed that Hammond has the best bands in its history this year and has bright prospects in the National Contest. Mr. Weimer conducted the girls' band and the soloists were Virginia Volkman, baritone; James Dycus, cornet, and Robert Work, cornet. Proceeds from the concert were added to the general fund which helps defray the expenses of the bands.

### Band Booster

Kathryn Allen has been one of the most enthusiastic members of the Neillsville (Wisc.) High School Band and has shared the honors which that aggregation has collected in the past two years. In 1931 they placed first in the District Contest in Class C and in 1932 they won first place in the State Contest in the same class.



### Tabor Goes Visiting

The orchestra and glee club of Tabor Academy, Marion, Mass., visited the Wheeler School in Providence, Rhode Island, recently and collaborated with the latter's students in giving an interesting evening's entertainment. There was an amusing one act play followed by numbers by the orchestra, the Wheeler singing club and the glee club and a piano duet by Charles and Sam Main.

### Sophomore Hosts

The sophomore class of the Lonaconing (Md.) High School entertained the faculty and students with a novel musical program in a February assembly. In addition to a musical scene, "Among My Souvenirs," there were selections by the orchestra.

### Old Timers in Radio Work

Real veterans of the air, the young musicians of the Norfolk (Neb.) High School who put on their twelfth radio program on January 31. Various talent has been used for these school broadcasts and in this last one Byron Darnell, violinist, accompanied by Miss Maurine King, and Miss Minnie Nelson, dramatic instructor, were featured. Principal F. C. Seamster did the announcing.

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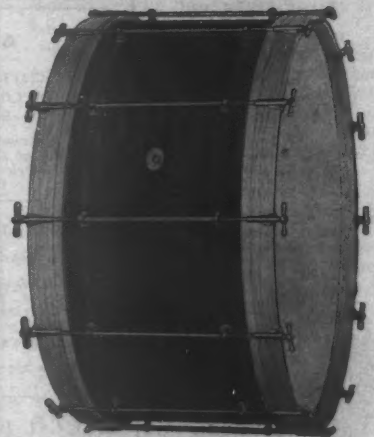
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### Governor's March

In honor of the inauguration of Judge  
H. G. Kump of Elkins, West Virginia,  
as Governor of the State, at Charleston,  
on March 4, Prof. Edwin H. Peters,  
band director of New River State Col-  
lege at Montgomery, W. Va., wrote a  
new march, "Our Governor," which was  
played for the first time on Inaugura-  
tion Day by Queen Sylvia's Band of  
Elkins, and included in the inaugural  
program.

When Judge Kump was elected last  
fall, Prof. Peters started to write this  
march, completing it early in the year,  
and by March 4 several thousand copies  
were made available by the publishers.  
On the cover of our own autographed  
copy we find the Governor's latest pho-  
tograph reproduced from one which was  
given to Prof. Peters personally by the  
Governor.

### School Recital

Early in February the Vandercook  
School in Chicago gave its first recital  
of the season under the direction of  
H. A. Vandercook, president. The pro-  
gram included selections by a string  
trio made up of Jessie McDonald  
Buchtel, violin; Lotus Spring, cello; and  
Olive Tuller Wetzel, piano, some tenor  
solos by Forrest L. Buchtel and read-  
ings by Coyle May Spring.

### Play for President

Are the Charlotte, N. C., folks pretty  
proud of their Central High School  
Band? We'll say so! Professor L. R.  
Sides and his boys and girls took part  
in the great inauguration ceremonies  
at Washington, D. C., during the early  
part of the month. This was the only  
organization representing North Caro-  
lina but they did their state proud and  
won third place in the amateur band  
contest and the reputation of being the  
best high school band present on this  
gala national occasion.

With the hearty co-operation of  
every one of the eighty-five members,  
they were able to raise the funds for  
the trip themselves. The boys in the  
band left for Washington a day earlier  
than the girls in order to play for the  
Delegation Ball.

The picture of the good old "blue and  
gray" marching down Pennsylvania  
Avenue is one that will live long in the  
memories of those who participated as  
well as those who saw them, our cor-  
respondent, Dorothy Martin, tells us.

### James Is on the Job

Our new agent, James Rome, of Lake  
Geneva, Wisc., loses no time in sending  
us a timely item, to the effect that the  
Lake Geneva High School Band and  
Orchestra will be represented in the  
Wisconsin State Contest at Madison on  
May 12 and 13, playing under the direc-  
tion of Mr. P. R. Anderson. Last year  
the Lake Geneva Band competed in  
Class C but this year they will be in  
Class B. A number of the members are  
to take part in the solo events, includ-  
ing those for the clarinet, bass and  
French horn quartet. Drum majoring  
is being introduced for the first time by  
James Rome, recently elected to act in  
that capacity.

# Subs, Inc.

By  
Mariann  
Pflueger



**B**ATONS and Music Stands are neck and neck in the race for sub honors. Look! Music Stands is ahead by a nose. Now comes a big sub order, and Batons goes galloping by. Who is that creeping up, slow but sure, now nearly on the heels of Batons? Why, it's Music Stands. Come on, Music Stands!

Just three more laps, and the race will be over. Who will be the winner? That's for you to decide. Say it with baton and music stand subs!

Director Corwin of Corning, New York, places thirty-five subs on Batons to come in first. There goes the baton out to Corning, and it's probably up in the air right now.

Right then comes a list from Director Drye of Tuskegee Institute, Alabama, that puts Music Stands ahead by several paces.

Some more paces further for Music Stands. Midland, Michigan, and New Martinsville, West Virginia, are for Music Stands.

There they come around the bend. Who is in the lead? What will the outcome of this race be? Stand by for further announcements.

More subs from Alabama. Honorable mention goes to Claude B. House of Sylacauga.

Roy Eno sends music stand subs from Fruita, Colorado.

It's the little things that count, Arthur Harris of Quincy, Illinois. What was that saying about little acorns growing into big oaks? Same goes for sub orders.

Emory Davis is determined to put Elkhart, Indiana, on the sub map. And we're glad to know that there is such a place as Elkhart.

A new addition to Subs, Inc., is Frank DeAngeli of Rosebank, Staten Island. (I wonder how many will have to get out the old geography to find out where S. I. is?)

Okay, H. O. Merry, we'll be looking for it, postmarked Lincoln, Illinois.

Happy St. Pat's day to you all.

## You'd Never Guess the price of this Saxophone



**ASK** your music dealer to show you this new model E<sub>h</sub> Alto Saxophone—the Elkhart 20A.

Forget all about price. Look at it with a critical eye. Play it with the sole idea of finding out whether it gives you the tone and performance you want. Notice how it combines the latest trends in styling and the newest improvements in construction. See how the new high E and F forked mechanism speeds up your execution of fast and difficult passages.

This model has full, tempered scale, direct octave mechanism and drawn tone sockets. And its rich, mellow tone meets every requirement for band, orchestra or solo work. Modernistic engraving, hand cut and burnished. Pearl inlaid finger tips. The kind of an instrument you'll be proud to own.

Test it in every way you know. Then try to guess the price. Chances are, you'll be many dollars too high. For this new saxophone—like all Elkhart Instruments—gives more value per dollar than would be possible were it not for Elkhart's policy of standardizing on quantity production of moderate priced instruments.

See this big value at your dealer's now. Don't let a makeshift instrument retard your progress when you can own a dependable Elkhart at a surprisingly low price.



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## Setting the "Dip" to Music

I have been thinking for several weeks I would find time to write and inquire about THE SCHOOL MUSICIAN. I thought it was about time that an issue was coming off press, and I was really "hungry" to see a copy. The issues may not entirely suit the editor, but who of us is ever really satisfied entirely with any production of any kind that we are responsible for, if we are alive and dreaming and working to fulfill the ideas of our dreamed perfect concepts of whatever we are doing? I have been in music supervisor work twelve years, and I can truthfully say I have never given a concert or program of any kind that went off perfectly according to the thoughts and plans I had made about it. Usually there was some one in the audience, though, who could find a great deal to enjoy and admire. So it is with THE SCHOOL MUSICIAN—it suits us fine!

We are pressing on with music in the "Pression" part of this "Dep" in which we all find ourselves. I have a feeling that music is going to mean more to people in the Switzerland of Ohio this year than it has for many a year. Children are so anxious, so interested I can't seem to get nearly all done that I can see to do, and often wish there were a couple of days more in each week, and I had the strength to teach that much more each week.

Pauline Dorn, Chairman, Monroe County Supervisors of Music in Public Schools, Woodsfield, Ohio.

### Enchanted Wonderland

(Continued from page 11)

both land and water, will be a practically continuous attraction during the Exposition. One of the finest stadiums in the world, Soldier Field, is on the grounds. The lagoon gives a magnificent arena for water sports.

All nations will be represented at the Exposition by the things that they do best. The Fair will be the focus of enjoyment and interest of the world this summer. No one will miss it who can possibly attend. Everything will be in readiness for the gala opening June 1, 1933.

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### GRAND OPENING

#### CONCERT MARCH

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# New! Kentucky Band Directors' Association

A positive force has entered into the lives of the Kentucky school bands and orchestras in the form of the Kentucky Band Directors' Association. The association, organized fourteen months ago, is composed of progressive band leaders who see a brilliant future for bands and orchestras in their state. The president of the association is Elmer G. Sulzer, director of the University of Kentucky Band, Lexington Kentucky; John Lewis, Jr., Winchester, Ky., Vice-President. Howard Hall, Frankfort, is secretary, and Victor E. Moore, Somerset, is treasurer.

## Paper Published

The progressive spirit of the association evidenced itself early when the members eagerly began to state that a magazine should be sponsored, which would publish the aims and doctrines of the organization. Resolutions were promptly offered and promptly passed that there should be an official organ of the association, and Walter Gibbons, Hopkinsville, was selected as editor and business manager.

## Membership

Membership is not limited to school band directors. It is open to any director who enjoys the voted approval of the association. At the end of the first year it was found advisable to request that applicants to membership file for associate membership for one year, at the end of which time they would automatically become full-fledged members. An associate member enjoys full privileges with the sole exception of voting. Associate memberships are also open to assistant directors of high school bands, who come unqualifiedly recommended by their directors.

## Committees

Several standing committees have been appointed and results are very satisfactory. Lynn Thayer, Director of the Louisville Male High School Band, heads the committee on standardized instrumentation. The publicity committee is under the direction of Mr. James B. McKenna, Fort Thomas, Ky., and an advisory board, composed of Victor E. Moore, Somerset, C. E. Norman, Anchorage, and James B. McKenna, acts in an advisory capacity on the staff of the Kentucky Bandsman. Mr. Walter Gibbons, Hopkinsville, reports splendid progress on a "Band Fund Act" which will be presented to the state legislature.

## Clinics

A most interesting and educational feature of each meeting is "the clinic." The clinic, conducted by members of the Association, seeks to answer perplexing questions and solve complex problems encountered in the daily work of the teacher of instrumental music. The first clinical demonstration con-

cerned itself with the method used by various directors in teaching new numbers to high school bands. At the December meeting the cornet and clarinet were discussed by C. E. Norman, and Elmer G. Sulzer, respectively. At the February 4th meeting, the intricacies of the flute were discussed by Lynn Thayer, and the problems of the trombone by John Lewis, Jr., Winchester, Ky. Plans are being made to discuss the bassoon, oboe, and English horn at the coming meeting.

## Resolutions

The sale of "hybrid musical merchandise" for use in bands and orchestras was condemned in a resolution offered and passed at the February meeting. Likewise a resolution condemning the "continuous and obnoxious" use of the vibrato on wind instruments carried. Both resolutions were meritorious because of local conditions. Other important resolutions which have been passed by the association include the endorsement of Sousa's "Stars and Stripes" march as the official march of the United States; recommendations that all music publishers double the number of clarinet parts in band arrangements; and further consideration of the Band Fund Act. The Association meets four times each year. Three of the meetings are held in the Fine Arts Building at the University of Kentucky, Lexington, the fourth at Louisville during K. E. A. week. Election of officers will be held during the coming meeting.

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2. "At the Conductor's Desk" (Published quarterly) Jan., 1933, issue tells secrets of "Rienzi," "A Life for the Queen," "One Beautiful Day," "Atlantic Zephyra," "Thirty Sousa Marches," and "Neglected Boellm Clarinet Fingerings" . . . . . 50
3. "Constructive Rhythmic Analysis" Course of 10 lessons teaches mastery of every possible combination. First 4 lessons (key to over 6,000 measures) now ready. 10c each, or the four for . . . . . 25

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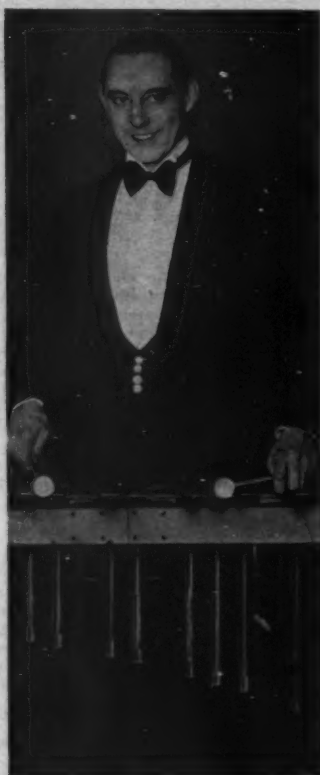
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## Book Review

### RHYTHM BAND DIRECTION BOOK

Revised Edition

BY LYRAVINE VOTAW & WM. F. LUDWIG

Ludwig & Ludwig, Publishers

**T**HIS pioneer rhythm band instruction method contains illustrations on holding the instruments, seating plans and arrangements, instruction for child conductors for beating time, nine scored complete arrangements for the rhythm band. Added to the new 1933 edition, are additional numbers scored for the xylophone in the rhythm band as well as the new bells.

The authors are considered authorities on this particular subject.

In addition to the simple scoring system with piano accompaniment, it also is correlated with Victor records.

### PROBLEMS IN PUBLIC SCHOOL MUSIC

BY JACOB KWALWASSER

M. Witmark & Sons, Publishers

**A** WORTHY addition to the Witmark Educational Library which already has in the musician division some fine works, is this one devoted to what is undoubtedly the most important phase of musical education today.

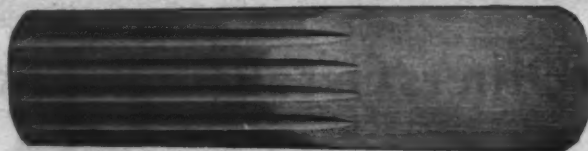
The author is professor of musical education at Syracuse University and he displays an intimate knowledge of the many difficult problems which confront the public school music instructor today.

As a result he makes a plea for the same principles of modern pedagogy and psychology in music that have been so successfully applied to other branches of learning. He reveals a keen insight into the matter of eliminating the drudgery of music which is so apt to alienate the affections and interest of young students.

Mr. Kwalwasser would put—and keep—the emphasis on music as an art but he does not slight the technical requirements of reading, writing and playing for a moment and he contributes some valuable information on these subjects, culled from his own extensive experience in the field.

Most important of all, he has a firm conviction and a clear idea of just what school music should achieve which is often lacking in school music teachers themselves, he believes. He feels that no teaching can be successful without a definite end in view and without a philosophy behind it and it is consciousness of these things which he endeavors (and succeeds, we think) to awaken in his readers.

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(Pat. Jan. 1930)

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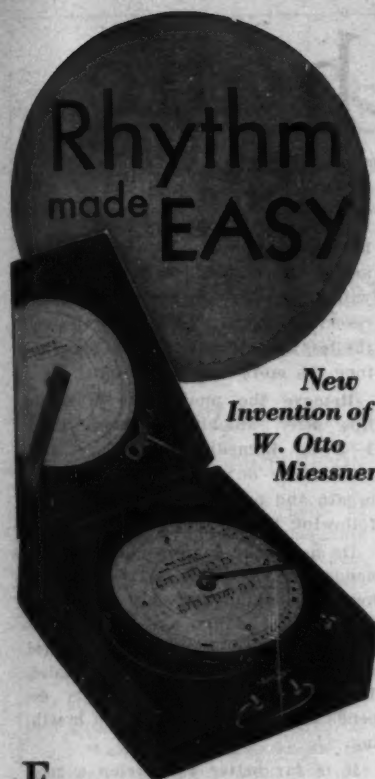
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The School Musician

230 N. Michigan Ave. Chicago

## Dr. R. S. Rahte's Giggle Column

Sally: You must think I'm a perfect fool.

Dick: No, nobody is perfect.

"What do you think you're playing?" said the conductor angrily to a short-sighted trombonist during rehearsal.

"So sorry. There's a fly on my page and I keep playing him."

"If a man smashed a clock would he be convicted of killing time?"

"Not if the clock struck first."

Mrs. Smith: Did you say you thought I looked better lately?

Mrs. Jones: Not exactly. I said I thought you looked more like yourself.

A crowd of small boys was standing around a circus entrance, jostling each other as they tried to crowd inside. A man standing near watched them a few moments, and then walked up to the ticket-taker, put his hand in his pocket and said with an air of authority:

"Count those boys as they pass."

"Yes, sir," answered the ticket-taker, and proceeded to count carefully the boys who passed. Then, after the last one has gone in, he said to the man:

"Twenty-eight, sir."

"Good!" said the man, with an air of satisfaction as he walked away. "I thought I guessed about right."

Dude: Do you know the technical name for snoring?

Rube: Why, no.

Dude: Sheet music.

"Say, Willie, how far are you in Sunday School?"

"Oh, we're in the middle of the Original Sin."

"Say, that ain't much—we're past Redemption."

Guide (at ancient castle): This is the moat. Are there any questions you would like to ask?

Traveler: Yes—how could a fellow get one of those in his eye?

Customer: Two eggs poached medium soft, buttered toast not too hard, and coffee with not too much cream in it.

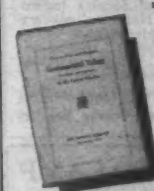
Walter: Yes sir. Any special design you'd like on the dishes?

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# Trombone

(Continued from page 15)

method to pursue, and gives the "Thu" instead of "Tu" attack.

When pronouncing the syllables "Tee," "Tu" and "Ta" observe the effect it has on the throat muscles, you will notice that it requires a relaxed throat to pronounce the syllable "Ta," and "Tu" but for the "Tee" articulation the throat is slightly contracted, this all has a strong effect on the quality of tone, good vocalists always train the muscles of the throat in order to have perfect control of upper and lower registers.

The proper staccato attack might be compared to the tone of a bell when given a short tap with a hammer, the tone should be clean cut, and bell like, can be moderately loud, soft or otherwise, but always should have resonance and brilliance.

The correct method of developing tonal quality and attack is the correct study and practice of sustained tones. At this point I refer you to the written exercise or Problem I. This exercise is given with the express purpose of developing a real tone and a clean attack. Observe the action of the tongue, its movements in making the attack. The throat should not be rigid or contracted at anytime, and must be free of muscular movement.

Each tone should be played Pianissimo, very softly, and be sure to take a deep breath before commencing the tone, or making a new attack. Sustain the tone as long as you have control of the breath and do not make the mistake of breathing in the upper chest. Breathe deeply allowing the breath to fill up the lower lobes of the lungs, for this will cause expansion of the waist muscles, the diaphragm will be forced out, and herein lies the secret of correct breathing which you must learn to control the diaphragm; that is, when you take a deep breath, endeavor to hold it as long as possible, exhaling slowly just as much breath as is required to keep the vibrations of the lips even and

the tone clear, and as you feel the breath becoming exhausted draw in and up on the diaphragm, slowly. This will give you more endurance and a reserve of breath; the higher the tone, the less breath required, the lower the tone the more breath required.

Remove the mouthpiece from the lips after finishing a tone, count 1—2—3, immediately replace the mouthpiece on count 4, take a deep breath and make a new attack on the following tone.

Do not make a crescendo or diminuendo, play each tone softly but firmly, keeping in mind that once the tone is started the quality and quantity depends on the amount of breath inhaled and the manner in which it is exhaled. The secret of good tone quality depends on the correct method of breathing.

It is far better to develop a good straight tone with real quality, than to develop a tone that becomes weakened and exhausted before it terminates.

Problem I, with careful practice and study, should develop the lower register of your instrument. It can be done, and, you will find it just as easy and a great deal more pleasant.

After you have completely mastered this problem of *Tone Construction* and development in all its phases, not forgetting that proper *Breathing* plays the most important role in this subject, we will then take up the study of Problem 2, which is a *Tone Exercise* in a more extended form.

Problem 2 presents greater difficulties, care must be exercised in attempting the higher tones, you should not become scared or timid as you attempt the high tones, and you should go after the high tones with confidence and a feeling of absolute surety that you will not miss the tone that you are aiming at.

As the intervals become greater as you progress with this study it would be well if you would take a longer rest period between each tone.

The high tones should be clear and of good quality, if you should happen to miss a high tone do not make a second stab at it, rather immediately remove the mouthpiece from the lips, count out the rest period, replace the mouthpiece and take another trial at

(Continued on page 38)

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# Who's Who

*This Month*

## The Cornet Trio

Hobart, Indiana

### *Is Elected to Our Hall of Fame*

PICTURE ON FRONT COVER

UNIQUE in the field of school music stands this cornet trio of the Hobart (Ind.) High School. The boys, Everett Parry, first cornet, Robert Rhoades, second, and Robert Maybaum, third, have played together for three years and have made an impressive record of achievement in that time.

While their career as an ensemble in competition has not been very lengthy, their accomplishments, nevertheless, are brilliant ones. Their first entry in a contest dates back to the spring of 1931 when they took part in the district meet and carried off first honors. That same year they won first place in the State Contest and second in the National. In the latter event they were handicapped by the fact that there was a misunderstanding regarding the rules and regulations and they were not prepared to play without a piano accompaniment which was not permitted that year. Otherwise the results might have been different.

In 1932 they repeated their triumphs of the preceding year and went even further to annex a first division berth in the National Contest as well. They are determined to keep their record intact this year and are working hard in anticipation of the coming contests.

Everett Parry is now a senior and has held first chair in the Hobart High School Band for five years. He played in his first band contest in 1927 in which his aggregation placed first in the Regional Contest. He has also done considerable solo

work since he made his first appearance in a solo contest in 1930 when he placed fifth in the Regional. The following year he had improved to the extent that he took first honors in the Regional and third in the State Contest. In 1932 he ranked in the first division in the National.

Robert Rhoades is also a senior and has held second chair in the school concert band for five years. Robert Maybaum, on the other hand, still has another year of high school competition ahead of him for he is only a junior. He is especially interested in solo work and has his eye on the State and National meets both this year and next. Last year he won firsts in the State and District Contests.

All three of the boys are very popular students and favorites with Hobart audiences. They are in great demand for various community and social functions and recently they played before the In-and-About Chicago Supervisors' Conference at Chicago.

It is with such talented musicians as these that the Hobart High School Concert Band has made such an excellent showing. It has never been defeated in a State Contest, winning it for three years, 1929-30-31. In 1930-31 it won the National Contest. Last year it did not compete since there was no National Contest and it was ineligible for the State Contest because of the three consecutive victories. The band will be in the running this year however and its members are confident of making a favorable showing. Mr. William D. Revelli is the director.

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the tone you missed. Many times a missed tone is due to fatigue, pressure, or lack of breath control. There is always a reason for failures, try to find your weakness, study your case and endeavor to apply a remedy.

A good tone is not handed to you on a silver platter, neither is it sent to you by the U. S. mail, you will never get a good tone just by reading this article, a good tone is developed by conscientious study and application with a great many hours of actual playing.

At this point you might pause and reflect on the progress you have made, study your tone, is it thin and wheezy in the upper register, or foggy in the lower register? Are your lips tired and do they ache? Did you use excessive pressure to play the upper register?

The lips should always feel fresh and responsive, soft and flexible, in

fact the lips should feel better after you play these exercises than before you started.

Observe the following rules as best you can, and be rewarded for your patience and perseverance by gaining a proper attack, which is the keynote of *Tone, Technique, Endurance* and *Artistry*:

1. The longer the tone, the slower the diminish in volume of tone.
  2. The shorter the tone, the quicker the diminish in volume of tone.
  3. Each tone should be clear, round and mellow.
  4. For the high tones, pronounce the syllable "tee"; low tone, "tu" or "ta," and for soft legato tonguing use the syllable "Du."
  5. The shorter or less movement of the entire tongue produces better results, and a cleaner and faster staccato.
  6. Endeavor to gain control of the breath, which is of vital importance in correct attack.
  7. Your studies should be directed to three distinct departments, viz: *Attack, Intervals, and Slurring.*
  8. Endeavor to emit the tones clearly and distinctly.
  9. A little softer and a little slower is more comfortable: restraint develops control.
  10. A real clear tone is composed of the largest volume of sound with the smallest volume of breath; learn to control your inspiration and respiration.
  11. Rest often.
  12. Do not allow the tongue to become rigid.
  13. Do not contract the muscles of the throat when tonguing.
  14. Don't play loudly; endeavor to get your tones softly but deliberately, it is far better than jamming them out FF.
  15. Practice running scales in triplets, or turn to the many excellent bugle calls, such as *Reveille, Guardmount, Call to Quarters, Tattoo, Mess*, etc., any of which contain very good work for the tongue.
  16. Facility is the result of repeating often the exercise which is the most difficult.
  17. Endurance comes from the proper observance of all the rules of *Daily Practice.*
  18. The loss of day's practice requires three days to catch up.
- In the next issue, we will take up the study of Problem 3, "Flexibility of the Lips," giving you a set of exercises which will develop the facial muscles and give you added endurance.

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# We Are Making America Musical

## Louis M. Calavan

BRISTOW, OKLAHOMA

(Picture on page 4)

**E**LEVEN first places and nine seconds in twenty contests is the impressive record made by high school bands under the direction of Louis M. Calavan, who now presides over the destinies of the Bristow, Oklahoma, High School Band.

When he was a sophomore in prep school at Stillwater, Oklahoma, Mr. Calavan learned to play a baritone with the band. He held that job for seven years, until the time when he graduated from Oklahoma Agricultural College where he studied under the famous Aggie band leader, Boh Makovsky. He graduated with a degree in commerce and marketing but like a true musician he tossed his business opportunities aside and took up the work of directing high school and other bands.

For four years Mr. Calavan remained in Stillwater as leader of the High School and the 108th Infantry National Guard Bands and it was during this period that the latter group won the Fort Sill, Oklahoma, Contest.

In the summer of 1928 he came to Bristow where he found the affairs of the High School Band at a low ebb. Immediately he set about gaining the confidence of the people and the various civic organizations, with the result that they bought \$2,500.00 worth of instruments for him through popular subscription. That this confidence was justified is shown by the fact that the Bristow band won first place in the State Contest in 1929, second in 1930, first again in 1931 and second in 1932. When the National Band Contest was held in Tulsa year before last his band competed in Class B and finished seventh.

Mr. Calavan has over 150

youngsters out for practice daily with more coming on all the time. One of the most creditable features of his system is his endeavor to develop his musicians early so that they will be with him for several seasons and minimize the possibility of graduation robbing him of all his star performers in one year. It also gives the students themselves a splendid start and enables them to become advanced musicians by the time they finish high school.

Bristow now has a first band composed of about seventy pieces, recruited from the high school. The second band has over fifty members of junior high school age or younger and in addition to this there is a beginners' band of fifty and an orchestra of thirty.

Money for uniforms and instruments for the bands has been raised through the co-operation of the civic clubs of Bristow and a few paying jobs which the band has managed to secure. One summer the members resorted to a novel money-making project themselves in which they painted house numbers on curbs in front of every house in town.

As for a little more about our "hall of fame" candidate himself: although he is particularly partial to the baritone and trombone, he can play every instrument in the band except strings and his knowledge of those is by no means negligible for he has made a special study of them.

Mr. Calavan has attended the National Band and Orchestra Camp at Interlochen, Michigan. He is an active worker in school music organizations and faithful in attending the National Clinics.

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ered on the upper joint and first two covered on the lower joint.

Example C is taken from solo clarinet part of La Gazza Ladra Overture. Play E<sub>b</sub> with fingering shown in second measure, Figure 12.

Example D is taken from solo clarinet part of Raymond Overture. Finger B with right hand little finger and the low D<sub>g</sub>, next to the last note, finger like fifth measure in Figure 3.

There are many examples that I could give but as the space is limited, it will be impossible to do so, however if any of you have some for me to work out for you, send them to me with stamped envelope, care of THE SCHOOL MUSICIAN, and I will be very glad to help you.

## Literacy in Music

(Continued from page 7)

tions for the development of technique and interpretation, but we must admit that the fundamentals of understanding and reading musical notation must be imparted to the student in the grades.

Actually bringing about this desire is much more difficult than to merely state it as I have done. A young student struggling with a man-sized instrument may literally have his hands too full, and the combination of learning musical fundamentals plus instrumental technique at one time may overwhelm him. The solution, therefore, lies in the securing of an instrument adapted to a young student in which the problems of technique and manipulation are secondary, and where the emphasis can be placed almost entirely upon matters of reading. Such an instrument, the saxette, has recently come to my attention, which seems to embody all these requisites. This instrument, fingering in both registers like the second register of the Albert System clarinet, gives the student a good background for the fingering of any of the woodwinds. The octave is secured on this instrument by merely overblowing, but excessively hard blowing will produce neither the lower octave nor the second one, but will cause a series of harsh overtones. Therefore, the student is trained from the first to conserve his wind supply and blow moderately. The student blows directly into the mouthpiece end of the instrument and there are no reeds to manipulate. The blowing is simpler than that of a harmonica. With an instrument so scientifically devised, and withal so simple, an in-

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child of six years can manipulate it. We thus see an opportunity to introduce the reading of music to children of the public schools as early as the age of six. Already several ensembles have been formed composed of saxettes, the players ranging from six upwards. Inasmuch as the instruction book contains a few duets and one or two numbers with as many as three different saxette parts, it can be readily seen that interesting and yet simple effects can be obtained with a number of these instruments. The tone of the saxette is very much like that of the flute, and the writer is planning shortly a series of broadcasts from the University studios of

WHAS of Louisville using a number of saxettes in combinations.

As indicated by the title of this article, the writer wishes to add his voice to a plea to start the teaching of musical grammar earlier in the public schools. We have just made a start in musical education. The average musician graduating from high school today has about fourth or fifth grade intelligence when it comes to reading music. This is, of course, better than total illiteracy, but why not fully equip the musician so that when he is ready for college he has had as good a training in the fundamentals of reading music as he has in the English language.

## Kind Words

The people in our band and orchestra are enthusiastic about your magazine to say the least. Harold Youngberg, Director of Music, LaCrosse, Wisconsin.

Allow me to express my appreciation of your wonderful little paper in our field. E. A. Fitzgerald, Director, East Aurora Grade School Bands, Aurora, Illinois.

Please send me "The Only Magazine" edited and published for school band and orchestra musicians. Archie and Lloyd McCormack, Barre, Vermont.

I do not hesitate to say that each issue of the SCHOOL MUSICIAN is worth the price asked for a year's subscription to any director of school bands.—L. S. Dorius, Delta, Utah.

Am very interested in your delightful magazine. Have been reading it for nearly two years and will keep on reading it for two, or maybe more, years.—J. Gubbins, Miami, Fla.

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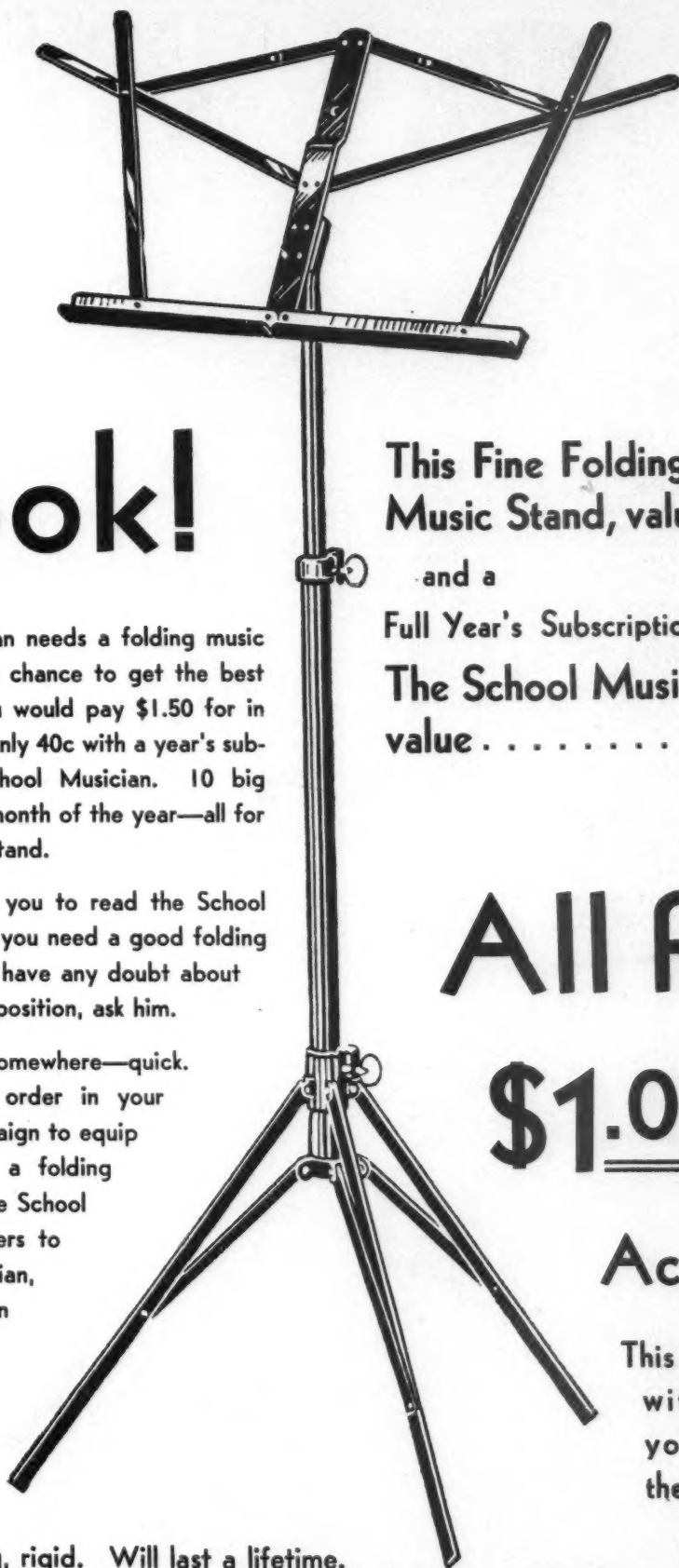
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It has the "sock" to instantly unleash a Niagara of mighty power when the director calls for a crescendo ending in a fortissimo crash. It throttles down to a whisper for the "crooning" so popular in broadcasting. And *always* there's a smooth, even scale and absolutely perfect intonation. A combination long looked for but never before fully achieved.

Artists like those whose testimonials appear on this page — scores of them from all parts of the country — have bought this new model Conn saxophone recently because they have found that it enables them to improve their performance amazingly.

A trial will convince any competent saxophonist that these improved instruments are a real history making achievement.

You cannot realize your full performance possibilities until you too, play a Conn. Arrange for a trial at your Conn dealer's now, or write for free literature that gives all the facts.

◀ All Conn testimonials are guaranteed to be voluntary and genuine expressions of opinion for which no payment of any kind has been or will be made. ▶

C. G. CONN, Ltd., 342 Conn Building, Elkhart, Indiana



**CONN**

BAND INSTRUMENTS

IF CONN IS NOT ON THE INSTRUMENT IT IS NOT A GENUINE CONN



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